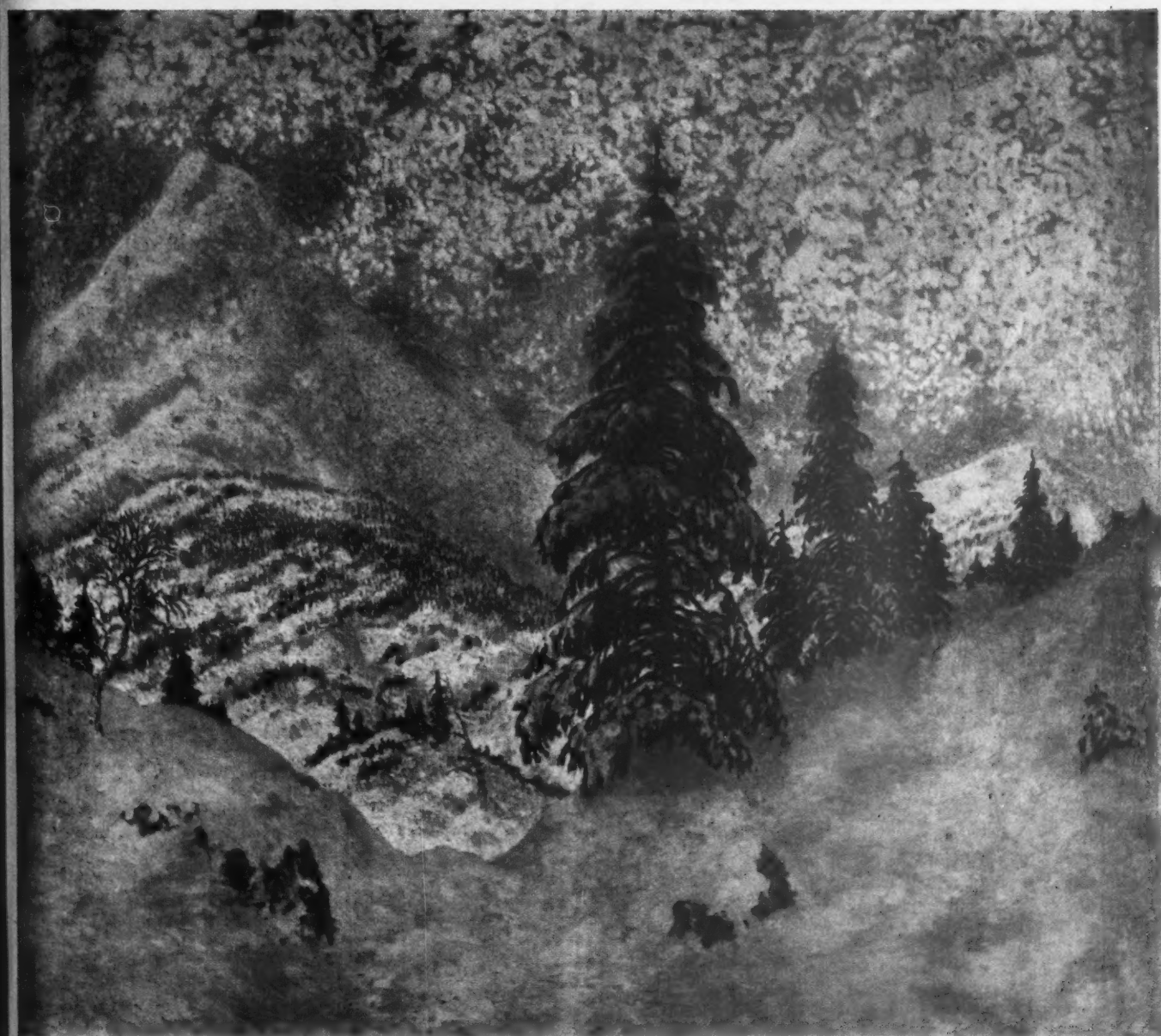


DECEMBER 15, 1949

THE *Art* digest



"Norway's Golden Sun" by William H. Singer, Jr. Collection of Washington County Museum of Fine Arts. See Page 8

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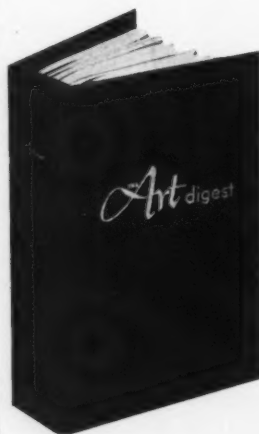
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The ART DIGEST

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Philadelphia Prints

THAT THE CONTEMPORARY PRINTMAKER is drawing closer and closer in approach—and even in technique—to the oil painter and the watercolorist, is indicated in the tone of the Twenty-first Annual Exhibition of Prints by Philadelphia Artists on view at The Print Club to December 30.

The growing popularity of the color print, of course, contributes to the impression, as does the painter-feeling for light and shade values in many of the black and whites in which tone, not line carries the burden.

The \$75 Lessing J. Rosenwald Prize was awarded to a former G. I. student at the Pennsylvania Academy of the Fine Arts, Stewart Wheeler, for his duco print, *White Kitten*, a delicate medley of flickering lines that suggest a white cat under a Victorian chair topped by a huge bouquet. Touches of color enliven the black and white of this sensitive and subtle print, antithesis of the show's largest—a vertical color abstraction, *Swan and Bird*, by Leonard Nelson. Honorable mention winner was *Fugue*, an engraving by Charles Hunsberger.

Mentions also went to Abraham P. Hankins for his rich color abstraction of mother and child, *Once Upon a Time*, a serigraph, and to Thomas Richard Hood for a lithograph, *In the City*, 11.

All the honors thus singled out abstractions, although the exhibition as a whole is better balanced. Snap-shot prints of actual scenes, however, are few, and the trend is overwhelmingly toward the imaginative. Realism varies from the exquisite minutiae of grass, stones and twigs in Grace A. Albee's *On the Hill* to the painter-quality of Maxim B. Gottlieb's *Girl in the Park* and the romantic flavor of *The Metropolis* by Martin Jackson. Figures are studied less for their own sakes than as virile parts of a composition, prints in point being the muscular *Acrobats* by Andrew Theis, *Of Course He Will Come* by Benton Spruance, and *Bathers*, by Raphael Sabatini.

Different approaches to similar subject matter abound. Joan Herbert Beique plays up the weary monotony of heavy labor in a study of tired workers homeward bound, *The Days are Long*, while similar reaction is induced not by humans, but by their habitations and living conditions, in the lugubrious half-abstraction *The Spectre above the Company Houses* by J. J. Malazinskas. Especially effective is his horizontal color print, *Doubled Bridge*.

The abstractions in general divide between severely geometric conceptions and an active, almost baroque swirl of lines and forms. Touches of humor flare up in Al Bendiner's black and white of a fox laughing at a hunter's spill, in Edith Jaffy's *Heroes on Parade*, and in the types of *Park Bench* by Marian Lares.

The Annual is rich in techniques which include engraving, etching, aquatint and drypoint, lithograph, serigraph, woodcut, carbograph, monotype (a medium—not always accepted by print salons—which helps to play up the painter's approach), linoleum cut and duco print.—DOROTHY DRUMMOND.

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December 15, 1949

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Shades of the New South

SIR: . . . Each of the four sections of the November 15 editorial leaves me wanting to tell you how much it means to myself and my fellow artists to know that, . . . in those moments of despondency which are provoked by the aesthetically static South, we can read of such things as "Stieglitz Art Goes South" and feel that we are not only hearing a voice in the wilderness, but also previewing conditions soon to be.

—RANDOLPH J. RAY, JR., New Orleans, La.

All in Favor . . . ?

SIR: My vote of thanks for your school news columns. It occurred to me, however, that you could be performing a great service to students by turning this space over to an open student-teacher forum. Aren't there plenty of students who would welcome the chance to air their opinions in a national publication such as yours?

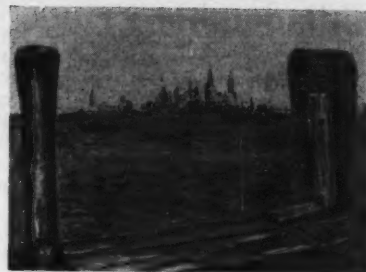
—LUCILLE GRANT, New York, N. Y.

Corcoran's Search for Americana

SIR: The Corcoran Gallery of Art is engaged in organizing on extremely short notice an important loan exhibition of approximately three hundred paintings, drawings and watercolors. The theme is significant events in the founding of the American colonies and the growth of the Republic up to the close of the Spanish-American War. This exhibition is under the sponsorship of the National Capital Sesquicentennial Commission whose ex-officio chairman is the President of the United States. An elaborate, fully illustrated 250-page catalogue is planned. The exhibition is scheduled to open in June of 1950.

The Corcoran Gallery would welcome information as to the location of pictorial material which might be useful for the exhibition. Special forms for recording data will be sent upon request.

—HERMANN WARNER WILLIAMS,
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The Art Digest

PEYTON BOSWELL

Comments:

Review of the Year*

PAINTING AND SCULPTURE. Politics, the inveterate enemy of creative thought and effort, marred the progress of American art events during 1949—repeating the history after World War I, although delayed in transit by our gradual national maturity. It took us longer to brand things we did not like or understand with dogmatic labels, but the period of prejudice was inevitable. Also, perhaps it was healthy that the battle between the traditional right and experimental left was so bitter, for it appears that the succeeding era of calm reasoning is approaching faster than it did in the Golden Twenties. The sum result of this nostalgic struggle for the proven past was rather meager: a number of museum directors resigned to seek more sympathetic trustees, and one nationally famous critic (Emily Genauer) was forced, under false charges, to find greener pastures among the dwindling group of newspapers that consider art worthy of full-time coverage by a professional.

The general trend of American art production was little affected by political strife, continuing along the lines of better craftsmanship as indicated last year, particularly among the abstractionists; the once dominating regionalists have become more and more cosmopolitan in aesthetic outlook, stressing artistic ability rather than local subject appeal. The so-called school of "social-conscious" painters went into almost total eclipse, as it became no longer fashionable to worship the story of the proletarian from their un-calloused hands. Probably because of the stresses and strains of a one-world peace not yet won, the public sought increasing relief in the work of such contemporary romanticists as Berman, Breinin, Stuempfig, and Lutz.

Politics entered the art field through the voice of an aesthetically illiterate Congressman from Michigan, George Dondero, who filled many pages of the Congressional Record with attacks on modern art—under the false premise that modern art (which he does not like) and communism (which he also does not like) are synonymous. Conveniently forgotten is the often proven fact that only conservative realism has any value as propaganda for the masses—that both Hitler and Stalin would prefer Parrish over Picasso. We have yet to see a happy collective farmer smiling on both sides of his double profile.

If you accept Rep. Dondero's argument that "once a Communist always a Communist," then we must grant his sources of information were fairly accurate. Most of the names he read into the Congressional Record had at one time been connected with the communist-controlled W. P. A. Artists Project in New York City. However, in that case we must deny the fact that the human mind is capable of maturity and that modern art is one of the strongest outposts of rugged individualism in America—for it takes indeed a rugged artist to buck the tide of popular acclaim. Conformity, it must be admitted, is the opiate of the masses.

As opposed to Dondero's barrage from the right, we had the sad spectacle of several American artists—dupes or traitors—participating in the fake "Peace Conference" instigated by the Communists at the Waldorf as part of their "cold war" to further confuse the true liberals. Ralph M. Pearson neatly pricked this bubble of hypocrisy:

"The conference chairmaned by Dr. Harlow Shapley was the more dramatic and news-breeding because of its importation of the Russian Communists and its almost unanimous toeing of the Communist line to the effect that any attempt to stop Russian conquests is 'war mongering' and that 'peace' of the dictatorship which liquidates all opposition is the ideal peace for all men. . . . Shostakovitch, it was reported, 'appeared nervous and uneasy' as his blistering diatribe against the U. N. was being read. He, the disciplined and now docile servant of state art, must have had his thoughts. What were they? Our innocents would do well to ponder this question."

All of which left the sincere liberal in his accustomed position—his back against a glass-brick wall, shot at from both sides.

*From an article by Peyton Boswell, Jr., in *Americana Annual Encyclopaedia*, 2 West 45th Street, New York City.

Exhibitions

NATIONAL EXHIBITIONS. In Carnegie Institute's best and last All-American Annual, the most coveted prize in the United States, the Carnegie First, was awarded to Max Beckmann's vigorous and sharply outlined *Fisherwoman*. Second place was voted, for no apparent reason, to Philip Evergood's re-hash on the classical *Leda* theme. Hobson Pittman's romantic *Spring Festival* placed third. Honorable mentions were voted to Robert Brackman's *Unmasked*, to Alexander Brook's *The Barn Chair*, and to Abraham Rattner's *Composition*. Next year the famous Carnegie International, discontinued since 1939 because of war and high expenses, will be renewed through a \$75,000 donation from the Mellon Educational and Charitable Trust.

The Corcoran Biennial was severely criticized by artists when its jury accepted only 13 from 2,000 entries (the other 174 exhibits were hand-picked by Corcoran Director Hermann W. Williams, Jr., and Artist Paul Sample). Rejected artists wanted to know how jurors can make their decisions "at the speed of two or three a minute." The \$2,000 first Clark prize went to Eric Isenburger's *Romantic Figure*. The second Clark prize, \$1,500, was voted to Fred Conway's semi-abstraction, *Witchery*, and the third place, worth \$1,000, went to B. J. O. Nordfeldt's *Flood*. Fourth on the prize list (\$500) was Everett Spruce's rough-hewn *Century Plant*. Honorable mentions were given to Nicolai Cikovsky, Karl Knaths, and Hans Moller.

Contrary to the Corcoran jury severity, the 144th annual of the Pennsylvania Academy was 54 per cent jury selected, a factor which caused Dorothy Drummond to comment: "There is about the annual a combined sense of accomplishment and experiment—of work issuing from well-recognized, mature studios, and that coming from promising younger artists more venturesome in spirit." Henry Koerner's *Junk Yard*, semi-surrealist in flavor, was voted the Temple Medal, top award, while Karl Zerbe's somewhat cluttered *Survivors* won the Scheidt prize. The Beck Medal went to Philip Evergood's *Her World*. Maurice Sterne's opalescent *Sea, Sand, and Wind*, in the artist's new style, took the Sesnan Medal, and Max S. Wilkes, the Lippincott prize with *Girl Resting*. Catherine Grant won the Mary Smith female prize. In the lively sculpture section, Mitzi Solomon placed first, the Widener Medal, with her provocative *Voluptuous Object*. Voted honorable mentions in sculpture were William Talbot and Saul Baizerman.

The National Academy, again opening hospitable doors to non-members, awarded the big money award (Altman, \$1,200) to Fletcher Martin for *Cherry Twice*, a good picture in his Woodstock manner, but not equal to his famous *Trouble in Frisco*. Eugene Berman took the Clarke prize with his romantic *Steep Bridge*, and Raphael Gleitsmann, the Oberg prize, a canvas also romantic in feeling. Other winners: Ben Stahl, Priscilla Roberts, Gigi Ford Pucci, John Wheat, Alphonse Radomski, Raphael Soyer, Andrew Winter, N. A., Peter Hayward, Mitchell Field, Gurdon Woods, and Hazel Brill Jackson. In the all-member show, top prize went to Edwin Dickinson's magnificent *Self Portrait*.

After its brilliant beginning in 1948, the University of Illinois continued its valuable proselytizing in the Midwest. From its second invitational annual, which leaned a little too far to the left, the university purchased paintings by Claude Bentley, Louis Bosa, Fred Conway, John Heliker, Carl Holty, Rico Lebrun, Arthur Osver, Felix Ruvalo, Yves Tanguy and Bradley Walker Tomlin.

THEME EXHIBITIONS. Theme shows and retrospective exhibitions provided rich art fare in Manhattan's three museums. The Metropolitan Museum, for several years only semi-active (considering its world importance), staged in co-operation with the Art Institute of Chicago, the most comprehensive Van Gogh exhibition ever seen in America. Using as a nucleus the collections of the artist's nephew and the Kroller-Muller Museum, New York and Chicago assembled an exhibition valued at \$3,000,000—a stupendous sum considering the fact that Van Gogh earned only \$100 from the 740 oils and 800 drawings he did between 1880 and his suicide in 1890. His present popularity is one reason most critics now talk in circles.

The vital Museum of Modern Art had an active season, the high-light being the retrospective show for Georges Braque, greatest of the abstractionists, arranged in collaboration with the Cleveland [Please turn to page 24]



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Calling Chagall

SIR:—I wonder why Chagall has never concentrated upon painting a hippopotamus, nor has any other artist so far as I know. True, Mr. Chagall's hippopotamus would not be the magnificently muscular specimen that Kuhn would have created even *after* fifty years of painting; nor would it bring tears to our eyes as would Samuel Adler's hippopotamus. It would doubtlessly be a shy hippopotamus, a trifle love-lost, but definitely a hippopotamus.

Only because Mr. Chagall is so fond of animals do I mention his name, for my purpose is not to promote any one artist, but rather the hippopotamus itself, so long neglected in art. There have been, of course, other animals galore—endless cats and dogs and plenty of pigeons.

Have our contemporary artists failed to sense the imaginative possibilities in the hippopotamus, or has the beast presented a challenge beyond their powers? Have you, Mr. Editor, ever looked at a hippopotamus? I don't mean casually, as you and I look at a pretty girl, but definitely as we look at a bill collector or at our wife's attorney.

There is, sir, in that face the wisdom of the ages; the folds of the skin are the century-old creases of sorrow, yet the overall complacency one begins to feel is akin to the self-satisfaction we have when we snag a seat in a crowded subway train or find somebody else's nickle in a telephone pay station.

Surely these are qualities that should appeal to our contemporary artists and might they not, if realized in paint, pep up the next Whitney annual? Portrait painters seem to be missing something, too. All things considered it is possibly understandable why Sargent never painted a hippopotamus, but what ails our Speichers and our Brackmans? Jerry Farnsworth and his school may not be able to catch the inner essence of the animal and Hans Hofmann and his students might turn out something that would make even a hippopotamus say "nuts," but certainly Xavier Gonzalez and Revington Arthur could both do themselves proud and the hippopotamus, also.

But a word of warning lest this article inspire too many artists. Unlike olives, a taste for hippopotamuses isn't an acquired one. The emotion to be able to understand, however dormant it has been, must none the less have been born within one. Nobody dare take a hippopotamus lightly. One does not, in a patronizing manner, toss a bone to a hippopotamus as one does, at times, to some poor dog. Hippopotamuses don't eat bones, anyway. They eat hay and it would be extremely difficult to appear socially or intellectually superior while lugging a bale of hay to a hippopotamus.

No, the artist must be sincere, not sneering. It is quite all right, if he so wishes, to be socially conscious but not, we repeat, socially superior.

—RICHARD F. WARNER.

Ed.:—If Mr. Warner will sit in the southwest corner of the main dining room at Semon's on 57th Street, he will see a hippopotamus which has the dignity, if not the wisdom of the ages in his countenance.

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THE ART DIGEST

Vol. 24, No. 6

The News Magazine of Art

December 15, 1949



LEWANDOWSKI: *Three Kings*.
Third American Prize



CETONE: *New England Church*



CONWAY: *Mother and Child*
First American Prize

Artists Season Hallmark's Christmas Greetings

By Belle Krasne

ALICE HAD THE RIGHT IDEA. "Who cares for you?" she said. "You're nothing but a pack of cards!" That, in essence, is a tidy appraisal of the whopping-big, ballyhooed Hallmark Art Award Competition which is currently packing them in at the Wildenstein Galleries in New York. For the few who somehow missed out on the preliminary fanfare, the show consists of 100 paintings—50 French and 50 American—culled from some 10,000 entered in the competition sponsored by Kansas City's Hall Brothers, one of the kingpins of the greeting card trade.

Now that Pepsi-Cola and other business sponsors have discontinued their art competitions, Hallmark's is the sole surviving industry-art contest of major proportions. Heralded by a four-page prospectus, it was staged to provide "a new and strong incentive" for fine art; to bring recognition to today's most talented artists; and to extend public appreciation of fine art.

Count one needs no comment. Translated into the language of the marketplace, Hallmark's incentive amounted to a magnetic \$28,000 in prizes, plus the added lure of royalties. Counts two and three are more worrisome.

Who will say that the competition attracted the most talented artists of today? Certainly the top French artists failed to show, which explains, in part, why the whole French section looks so poorly. By contrast the Americans are a robust lot, full of vitality and individuality. This, despite the light sprinkling of "name" painters.

But by no means assume that the American contingent is brilliant. It was salvaged out of an avalanche of bad paintings from every state in the union and every U. S. possession. It was the aftermath of two nightmarish judgment-days for an American jury of admissions comprising Dorothy Adlow, Emily Genauer, Robert Goldwater, Robert Beverly Hale, Yasuo Kuniyoshi, Henry McBride, Kurt Seligmann and Eugene Speicher. During those two days, it seemed—to at least one of the jurists—that every artist in the United

States had decided to paint a snow-scene based on the same page of the same rural calendar. Another witness of the proceedings roughly estimated the whole shebang at "ten per cent abstraction, thirty per cent Grandma Moses, forty per cent Walt Disney, and the rest—sincere painting."

The jury of awards seemed no happier with its more select lot. Serving on this panel were John I. H. Baur, Donald Bear, Alfred Frankfurter, Paul Gardner, Lloyd Goodrich, James S. Plaut, Daniel Catton Rich, Andrew Ritchie and Theodore Rousseau, Jr.

Choice of Fred Conway as best-in-show was almost a foregone conclusion. Conway, a '49 Corcoran and three-time Pepsi-Cola prize winner, walked off with \$2,000 top honors and a half interest in the international prize of \$3,500. Picasso's blue period lies right there under that heavy shroud of bright, scumbled paint, but *Mother and Child* manages to come through with a distinction all its own. Mitchell Siporin's \$1,500 second prize winner, *Boy with Toys*, is solid if uninspired painting; and certainly Lewandowski's *Three Kings*—a natural for reproduction—is a good, colorful \$1,000 third prize.

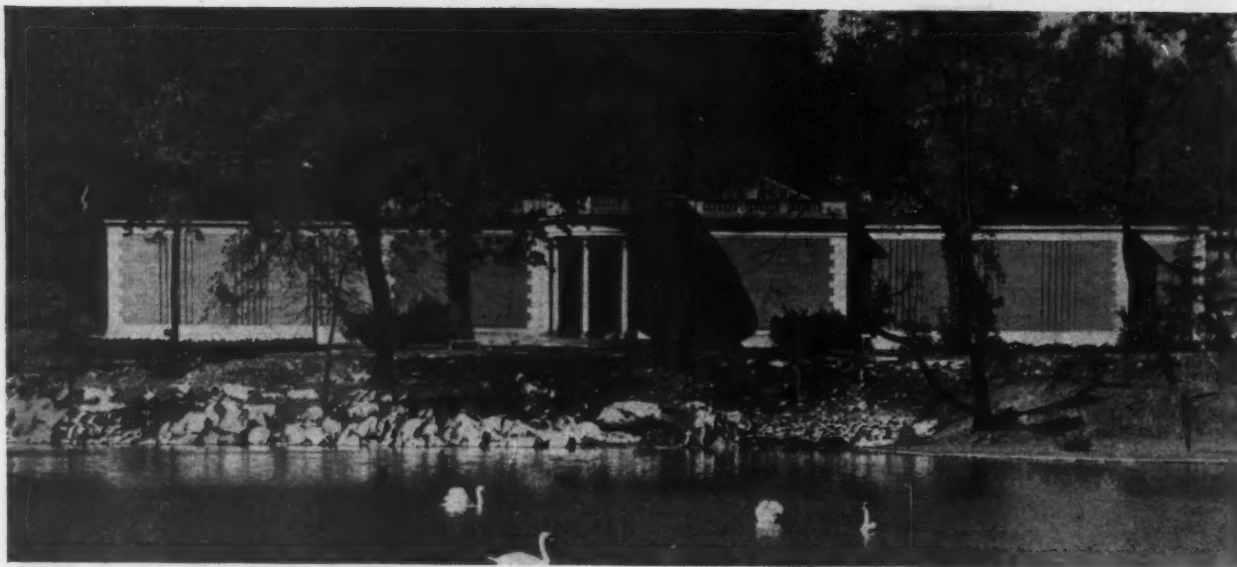
With what looks like ennie-meenie method, \$750 prizes went to Louis Bosa, Samuel Bookatz, Robert Gates, Joe Lasker, Lawrence Sisson (21-year-old find) and to Philip Evergood, who is getting to be quite a bad habit with juries.

The French prizes, as friend Alice would say, are curiously. For \$2,000

[Please turn to page 27]

GEORG: *Nativity with Birds*
First French Prize



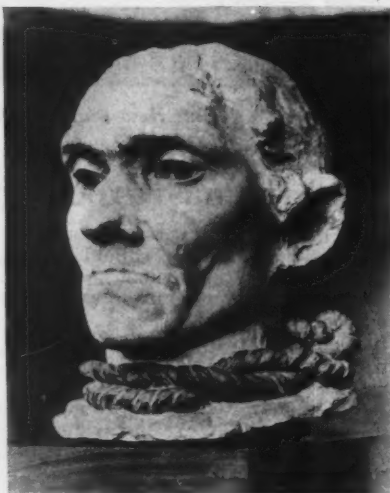


WASHINGTON COUNTY MUSEUM OF FINE ARTS

Hagerstown's Singer Memorial: Pocket-Sized But Unabridged Museum

THE LYRICAL FACADE ABOVE illustrates a chapter of a story-book biography. Its hero is the late William Henry Singer, Jr., an artist who—between sell-out solo shows opened by ambassadors and attended by crowned heads—ran away from glamor to seek beauty and solitude in settings like the one shown on our cover. Its plot is the story of expatriate money come home to do good—to build, at Hagerstown, Md., the Washington County Museum of Fine Arts, whose two new wings are a memorial to Singer.

A native of Pittsburgh, Singer was long a resident of Holland and Norway, where he interpreted majestic expanses of space, snow and silence in canvases which, several decades ago, claimed international attention. Singer's marriage to Anna Spencer Brugh of Hagerstown accounts for the fact that Washington



RODIN: *Burgher of Calais*

ENTRANCE TO SINGER MEMORIAL GALLERY



County can boast a fine, small museum equipped with modern facilities for the exhibition and encouragement of the arts.

The Museum's first unit, opened in 1931, was the Singers' gift to a community which has entirely supported the gallery's activities through direct taxation, and which has enjoyed its benefits to the extent of 25,000 admission-free visits a year. Between 1931 and the outbreak of the war, the Singers supplemented their original donation by filling the building with a considerable collection of works of art. To this, Mrs. Singer has made substantial additions since the death of her husband, under Nazi "house arrest," in Norway in 1943.

The two new wings were presented and dedicated by her last month. Added to the sculpture court, the painting galleries and the print room of the original unit, they make the Hagerstown museum a pocket-sized, but complete edition of an urban fine arts center.

On the ground floor, the new south

wing contains a ceramics room with recessed cases for the display of porcelains and jewelry. This serves as an anteroom for the oak-paneled Singer Memorial Gallery which will house a permanent collection of the artist's pictures when they arrive from Europe.

A music room occupies the other new wing, and welcomes 200 to lectures and concerts. Its rice-cloth hung walls were designed to extend hospitality to temporary exhibitions. In the basement, an art classroom, a small lecture room for school groups, and the most modern of art storage equipment have been added.

Like the Georgian building itself, Hagerstown's collection represents the Singer taste for the strong, the conservative and the poetic in art. It contains examples of nineteenth and early twentieth-century sculpture, including a terracotta *Burgher of Calais* by Rodin, a Bourdelle portrait of Beethoven (closely related to the one in the Paris Luxembourg Gardens), and bronze portraits of Franklin and Lafayette by Paul W. Bartlett. Two stone figures by Belgium's Wynants, moved from the Singer home in Holland, flank the entry to the Singer Gallery.

Among the paintings are works by Courbet, Daubigny, Friescke, Fantin-Latour, Hassam, Lie and Twachtman. From the Far East comes a collection of Tibetan Lamist paintings and Chinese objects.

There is no nineteenth-century aura about the Museum's facilities or its role in its community. If the building is traditional in style, its operation and equipment are modern down to the last air-conditioning unit. As far as museum ideology goes, its director, John Richard Craft, is straight 1950. He believes that a museum staff should be as flexible and many sided as the public it serves. Special exhibitions, classes for children and adults, and frequent lectures at the Museum and throughout the county are part and parcel of the program. So is the Cumberland Valley Annual, sponsored by the Museum to encourage local talent.

Stuempfig Stage-Set Slice of Life

WALTER STUEMPFIG's current large exhibition of dramatic oils indicates a new direction since his last New York show two years ago. No longer are the skilled canvases of this artist dominated by hauntingly subdued color tonalities. Now, his brilliantly realistic still-lives of fruit and vegetables are so texturally convincing that the spectator either wants to take a bite or to pick up the object.

His landscapes, scenes of bathers and solitary figures—at times reminiscent of Eakins—reveal an ability to freeze the intensity of a scene into a single communicating image.

Stuempfig believes in dramatic projection against atmospheric backgrounds which almost look like stage sets. Deliberately he sets a stage and then peo-

ples it with believable people to achieve a poetic purity and an uncompromising slice of life.

Certainly Stuempfig is a romanticist, but a romanticist who pulls no punches through sentimentality or so-called "sweet reality." Though nostalgic and dramatic, his statements are terse and veracious documents, records of contemporary living.

Through well-considered problems of forms, color gradations and rigid design, Stuempfig realizes with equal poignancy the stark loneliness of an old man living in a tenement and the dreams of a young, hopeful boy. *Dusk*, a boy standing on a street corner, can be taken to symbolize youth as the period between night and day. (Durlacher, to Dec. 24.)

—MARYNELL SHARP.



STUEMPFIG: *Dusk*

Gromaire Keeps His Promise

SOME RECENT PAINTINGS (very recent, since nearly a third were carried out last year) form an interesting exhibition by the French artist Marcel Gromaire. They indicate that he has not swerved from his early esthetic convictions, gained when he was a young man in the "age of heroes," that is, in the early part of the century when post-impressionists, fauves and later cubists were rapidly changing the face of the art world. He attracted attention at an exhibition of the Independents as a "promising young expressionist."

He is not so young now, but the early promise has been fulfilled in the deepening and strengthening of his powers of expression, in the intensifying plangency of his color and in the vehemence of his statements. While the contemporaries of his early days have passed from one phase to another of modern painting, Gromaire seems to have held

himself aloof from "influences" and concentrated on the maturing of his innate gifts as an artist.

In a foreword, Wallace Stevens touches on the mystical side of the painter's nature. This is reflected in the statement: "the human spirit seeks its own architecture that will enable it to be in harmony with the world—it is from the intensity and passion of this search that the quality of works is derived."

This intensity, sometimes groping, sometimes realized, makes itself felt in the aggressive designs, the startling contrasts of color, the uncompromising sincerity that appears to find more in the inner significance of a theme than in its outward form—realism, mysticism, a harsh austerity, all blended with an inescapable authority of personal convictions. (Louis Carré, to Dec. 31.)

—MARGARET BREUNING.

Miro Images

THE UNFAILING INVENTIVENESS of Joan Miró in developing different versions of the same theme has never been more apparent than in his present large exhibition. His recurring birds and stars, and the "personages" involved with these birds and stars in a mystical universe, take on fresh significance in each interpretation. These decorative fantasies have inherent poetic and symbolic undertones, the major chords over which the variations ripple.

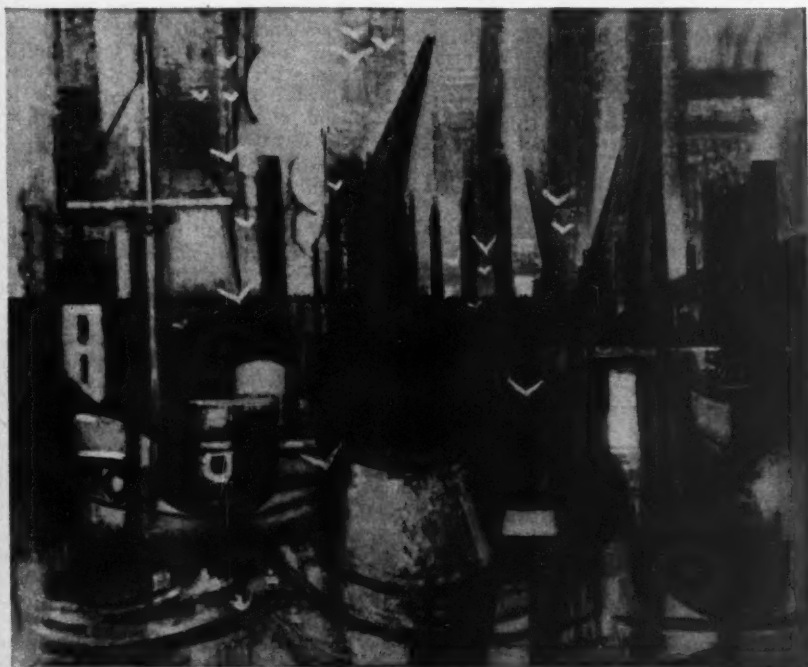
There are paintings here which are carried out in broad subtly related areas of sharply contrasted color; but the prevalence of calligraphic design is marked. Various reasons have been assigned for Miró's absorption with linear patterns: Kandinsky's influence, that of automatic writing, the partially obscured, yet inescapable heritage of Oriental decorative line. But there is no mistaking the harmony of Miró's particular esthetic endowment with the intricacies of rhythmic linear expression—witness the striking *Circus*.

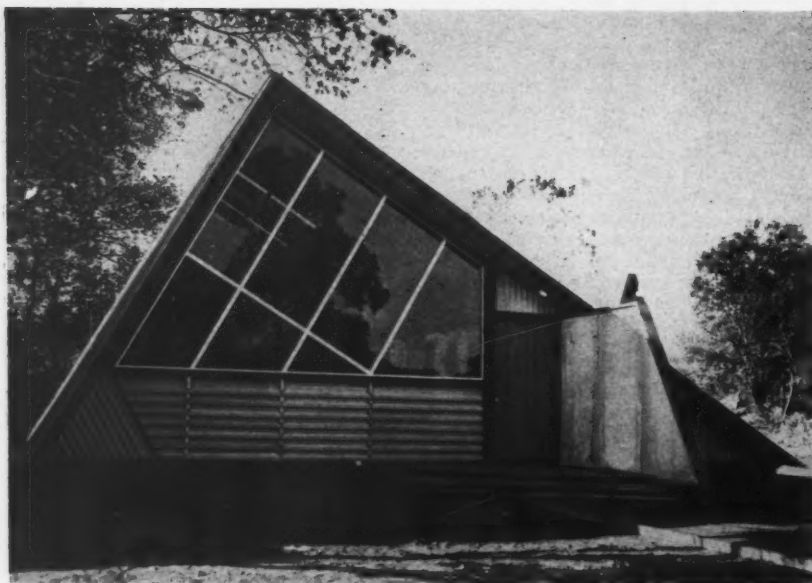
Since much of the artist's work has a decided "association" quality, one wonders if his dreams of escape, and his *Ladder of Escape*, reflect in a measure his struggle to rid himself of the demands of objective expression in order to reach the full freedom of personal expression that surrealism offered to him. The impression made by this large exhibition is one of color and gaiety, greatly enhanced by the skillful and unusual framing of the pictures. Not only pastels, gouaches and drawings are included, but also a few sculptures. This is Miró at full length, needing no explanation in the directness of its visual appeal. (Pierre Matisse, to Dec. 31.)—MARGARET BREUNING.

Whitney to Sell Old to Buy New

The Whitney Museum's nineteenth-century American art will be sold privately to some 200 invited bidders after January 1. Proceeds of the sale—estimated at \$250,000 to \$500,000—will provide extra funds for the purchase of contemporary American art. The historic collection includes paintings, drawings, prints and watercolors by such artists as Allston, Eakins and Homer.

GROMAIRE: *Le Port Aux Mouettes*





NEW BUILDING OF HOUSTON CONTEMPORARY ART ASSOCIATION

Houston's Angle on Modern Art

HOUSTON'S NEW ANGLE OF—more accurately—triangle, on modern art (see illustration above) ought to prove that smug New Yorkers and Bostonians have no monopoly on modern-looking, modern-acting museums. Shaped like a lopsided wedge of cheese, this new museum is the permanent home of the up-to-now nomadic Contemporary Art Association of Houston.

Situated—of all things—on Dallas Street, the museum which occupies a plot 100 x 150 feet, is something radical even for the solid Southwest. This really modern art institution will certainly raise eyebrows and no doubt a few questions (such as "But how do the pictures hang?"). Yet despite its odd shape, the design of the building—brain-child of local architects MacKie & Kamrath—is by no means arbitrary. Functional and economical, it stems from the tradition of Wright and Corbusier. It was given a seal of approval by no less a power than New York's Museum of Modern Art.

That troublesome-looking, ski-slope outer wall is well accounted for in the interior. It is adjusted to allow for exhibition and storage space. The main part of the interior is an uninterrupted gallery adaptable for vertical, horizontal and oblique displays. Texas sunshine pours in through a continuous band of clear, corrugated plastic which runs along both sides of the roof apex. Light also comes in through plate glass sections which comprise the front walls. Offices are behind the exhibition area.

The land on which the museum stands was obtained through the good graces of the Detering estate, and most of the building materials were donated by local manufacturers, supply houses and labor organizations.

Activities at the museum will be conducted by Frank Dolejska, director of exhibits, and Robert Preusser, chairman of the exhibition committee. Exhibitions in all fields of art—fine and functional—will be educational in scope.

Judging from the first show, the education promises to be painless and far from deadly. This initial show gave residents of Houston a sampling of the best in modern furnishings—from clocks and lamps to rugs, chairs, tables, textiles paintings and even the inevitable Calder sculpture. Many of the 150-odd exhibits were contributed by and are merchandised in Houston stores.

The museum is open to the public free of charge. Annual membership dues range from a meagre \$2 for students to a modest \$10 and a not-exorbitant \$25 for regular and sustaining members.

Arkansas Builds for Art's Sake

Reinforced concrete and a cool million dollars are being poured into a fine arts center at the University of Arkansas in Fayetteville. When ready next spring, its four low-lying, modern buildings will be a melting pot of arts: painting, sculpture, architecture, music and drama. Plans include an experimental theater which seats about 450, a concert hall, a three-story classroom building and a library. Passage-ways connecting the buildings will serve as galleries for student art.

The center will probably be used for regional art, drama and music festivals. Edwin D. Stone designed the group in collaboration with Haralson & Mott.

Art in Virgin (Island) Territory

A short time ago, in Charlotte-Amalie, the exotic capital of the Virgin Islands, a gallery and art center opened on Hibiscus Alley. The center's first show featured work by native artists.

Although visiting artists and entrepreneurs have descended upon other Caribbean islands in locust-droves, the Virgin Islands have remained virgin territory for the brush-and-palette brigade. This, despite the fact that Pissarro was born and spent his early years there; also despite the fact that plenty of natives take art and island beauty seriously enough to paint.

Los Angeles Events

By Arthur Millier

LOS ANGELES:—Many years have passed since Emil Bisttram has staged a full-dress exhibition of his painting here. This month the contemporary galleries of the Pasadena Art Institute have such a showing. It reveals the Taos-Los Angeles painter-teacher's steady development from early impressionistic pictures of the New England coast, through the precisely ordered realism of his New Mexico figure canvases, to the equally precise and more stimulating abstractions of his past decade. The show's finest piece is *The Fleet*, one of a series of boat abstractions done during recent years.

The Pasadena Art Institute's Christmas exhibition includes a Veronese *Holy Family*, lent by Los Angeles County Museum, which recently acquired it; a fine sixteenth century Flemish triptych of the *Nativity*, loaned by Oscar Salzer; and some wood and stone sculptures from the Institute's collection.

Michael Frary, Lenard Kester and Edmond Kohn, Los Angeles painters, just closed a large joint showing at AAA Galleries, Beverly Hills. All of Kohn's pictures present people who appear to me to be debating as to whether or not to act upon the thoughts which trouble them. He gets a surprising color variety from red and green, and his design is always good. Frary favors the architectural aspects of objects, whether mountains, buildings or still-life. He simplifies his subjects into severely designed geometrical shapes which he paints in very personal colors and textures. Kester's large *Allegory* is a handsome painting of a child musing in the ruined interior of a Gothic church as an improbable ballet is danced above his head.

Richard Whorf, motion picture director, actor, and brother of John the watercolorist, was stationed in Paris during the war at which time he made many sketches of the city. In spare moments between films he painted small, sharply detailed pictures from the sketches. They are on exhibition at Raymond & Raymond, Beverly Hills, through Dec. 24.

The exhibition of Howard Cook's recent paintings, shown earlier this year in New York, is on view at the Cowie Galleries this month and makes a fine impression. Also at the Cowie is a first downtown show of marine paintings by Bennett Bradbury, young artist now living at Laguna Beach. He knows the anatomy and movements of the sea and conveys its power effectively. His palette lacks variety, but there are signs that he is overcoming this.

The Israeli Galleries, now at 257 N. Canon Drive, Beverly Hills, is showing paintings by Moshe Matusovsky, Rubin, and Stephen Longstreet, the busy Hollywood author and critic who calls himself "a painter who writes." Rubin's oils interpret the Palestine landscape in a gently romantic style. Matusovsky shows gay scenes of the Holy Land in gouache and abstractions in oils. Longstreet's watercolors add good color to a delightfully sure calligraphy.

The Art Digest



DENVER ART MUSEUM: the entrance (above); view into the interior by night (right).

Denver Metamorphosis: Factory Into Museum

DENVER HAS ITS OWN WAY of turning swords into plowshares—witness the spanking new museum you see here. Born a factory, it's now the Schleier Memorial Gallery, the functional, ideally located and inviting first unit of a consolidated museum in Denver's Civic Center. The metamorphosis was masterminded by Architect Burnham Hoyt who produced a building well designed to serve art and education.

Here is how the whole thing came about: Denver's scattered museum has long kept its visitors as busy as New Yorkers during a Subway World Series. To see what was in it, you had to make the circuit of four inadequate and inaccessible branches. To boot, 90 per cent of the permanent collection was left in homeless storage.

Two decades of talk of a new, all-embracing plant produced dreams—and estimated tabs of a million and up. Rachel M. Schleier's bequest of \$350,000, earmarked for a new museum, froze for years because generous sum and elaborate dreams didn't match.

But there was an available factory in the right location, surrounded by property suitable for museum expansion. To Director Otto Bach and his trustees, half a museum looked a lot better than none. The Schleier funds bought and remodeled the building.

The handsome results show few signs of compromise. For one thing, a factory interior is a flexible space and so is the interior of the ideal museum. In adapting the original structure, Architect Hoyt had neither columns nor intersecting walls to cope with. He provided the gallery with one of the largest unbroken exhibition areas in the country.

How well this space works was attested by the first display—a Leonardo show. No artist could have been more at home in an interior that really "works." Modular, portable walls, wings and display cases, which can be moved about to suit any exhibition, were

placed to highlight the drama of working and scale models of Da Vinci inventions. The light, originating in a ceiling made of aluminum grid, was used as flexibly as the walls.

Don't miss the lively show windows which give passersby a sound visual sampling of what goes on inside and allow art to be its own propaganda.

The new unit will be host to temporary exhibitions and will house the administrative offices of all branches of the museum. At the end of five years, it is hoped that additions will complete an all-in-one museum for Denver.

The people of Denver richly deserve it. Last year, with relatively small individual gifts, they augmented their museum's collections by 5007 items, worth nearly \$95,000. That's some \$30,000 more than the whole institution's annual budget, and it bespeaks a high degree of popular support and interest.

More and More Modern Museum

THE MUSEUM OF MODERN ART's collection, which grows like Alice after a sip of that first magic potion, is now bigger by sixteen new paintings and ninety-four prints on current exhibition. These recent acquisitions present a miniature version of the Museum's full-blown view of modern art. They range from one of the first American abstractions, *Synchromy*, 1917, by Stanton MacDonald-Wright, to some of the latest manifestations of European and American art.

The young Americans are well-represented with Reuben Tam's *Moon and Shoals*, 1949; Lee Gatch's chromatically exciting *Battle Wagon*, 1946; and Robert Motherwell's rather indifferent *Homely Protestant*, 1948. New European paintings include Victor Brauner's fantastic *Progression Pantaculaire*, 1948, and Renato Guttuso's *Melon Eaters*, 1948, acquired from the Museum's recent show "Twentieth-Century Italian Art" in exchange for an earlier work by the artist. The swap was a good one.



Judging by number alone, Marc Chagall plays the largest part in this show. Three of the canvases are his. *Crucifixion*, the biggest and most important, was painted in Paris in 1912 and is now being shown in this country for the first time. The impressive Chagall prints which have just been acquired make up a retrospective show of this artist's graphic work over the past thirty years. They include all the narratively colorful etchings for Gogol's famous satire, *Dead Souls*, as well as the flamboyant *Arabian Nights* series.

Paintings by two of the best-known German expressionists, Karl Hofer and Ernst Ludwig Kirchner, are other attractions, the former, a stark and simple *Man with a Melon*, being also a man of considerable sorrows.

Derain is seen here in an almost realistic phase and the French primitive crops up, of course, in the form of a canvas by Bauchant. A Ben Shahn is another happy addition and a Dubuffet, a logical one.—BELLE KRASNE.



ROY: *The Iron Glove*

All-Star Cast

THE CURRENT EXHIBITION at the Feigl Gallery which embraces such names as Kokoschka, Soutine, Vytlačil and others is one of the most invigorating group shows that this reviewer has seen this season. Not only are the exhibits stimulating in their diversity, but they present long-celebrated artists at their best.

Vytlačil's oils are impressive with their rich colors and rhythmic designs. The free, yet valid organization of his *Green Woods* realizes the incorporation of abstract forms into realistic representation.

Kokoschka's paintings range from the early, poetic, self-contained *Flight into Egypt* (1911) to the recent *Clown with Dog* (1948) with its almost brutal colors. On its back, the artist has carefully inscribed "Fools of the world . . . Unite!" Soutine's works are as actively perturbed and erupting as all of the painting by this fervent artist.

A new and exciting name is introduced with the paintings of Bruno Krauskopf, a young Norwegian who understands stringent design and imposing color relationships. Also included are paintings by Utrillo, Arthur Kaufmann and Adam W. Garrett. (Feigl, to Dec. 31.)—M. S.

Japanese Playing and Players in Print

AGAIN IN THE NEWS, as it should be, is the Metropolitan Museum which has added another star to its multiple attractions. Complementing in different ways both the Van Gogh and the Persian exhibitions is the fine collection of Japanese prints, now hung around the balcony. The delightful viewing presents 66 seventeenth and eighteenth century prints recently purchased from the superb Ledoux Collection, plus other prints from the museum's collections.

Earliest works are by Moronobu, first of the great printmakers who created the Ukiyoe (Pictures of the Floating World School). He is represented by a lively series of black and white street scenes, a glimpse at what looks like one of the duller Geisha parties, and a captivating gay and fanciful *Lovers*.

Pierre Roy's Realm Revisited

PIERRE ROY casts his particular spell of enchantment on the beholder throughout the large exhibition. It comprises some of his early works—a delight to re-encounter—as well as many painted through the succeeding years. Having always contended that Roy is not a surrealist, it is gratifying to be sustained in this contention by no less an authority than M. Jean Cassou, director of the Paris Museum of Modern Art. One can scarcely think of Roy as bound by the many conventions and manifestos of surrealism.

This artist assembles curiously unrelated objects but they have none of the unpleasant visceral or sadistic significance attached to much surrealist work. The one sinister theme, *Danger on the Stairs*, is not actually sinister, for the undulating serpent is leaving the scene, symbolizing the exorcism of evil.

Roy's gay canvases of fluttering ribbons, fluted shells, hirsute pinecones, eggs and timepieces—all woven into co-

herent designs—produce a stimulating effect of the unexpected. Yet they also seem to have an actual relevance to a hidden, inner life just beyond our visibility, a realm which the artist has penetrated and recorded poetically.

These paintings have a beauty of color, sparkling under radiance or gaining depth in cool shadows, that is one of their most striking features. One of Roy's many gifts is the ability to present objects in such an ambience of light and air that they gain a startling clarity. This aerial realism conveys a remarkable depth of perspective even in the small canvases. The combined audacity and refinement of the handling are nothing short of magical. Yet, in the last analysis, it is the idea expressed—witty, ingenuous, lyrical statements enhanced by the fastidious selection of detail and design—that constitutes the ineluctable charm of these paintings. (Carstairs, to Dec. 31.)

—MARGARET BREUNING.



SHARAKU: *The Actors Bando Zenji and Sawmura Yodogoro II*

Baskerville's India

CHARLES BASKERVILLE, who bears the distinction of painting the first portrait of Prime Minister Nehru of India, is currently exhibiting versatile paintings and drawings executed during his trip to Nepal, India and Siam.

One of the 36 Americans ever allowed into the mysterious country of Nepal, Baskerville, was permitted to render portraits of the King and Queen in all of their exotic splendor, and eloquently projects the hidden forces that govern this Shangri-la.

Long recognized as a competent portraitist, this artist reveals an ability for vividly realistic characterization, and psychological insight, strikingly conveyed in his sensitive portrayal of Nehru. Through directness of statement, Baskerville captures all of the humor, the tragedy, the understanding of this extraordinary man.

Not to be slighted are the watercolors rendered in various moods and techniques, or the free and loose drawings which are often superior to the paintings. (Ferargil, to Dec. 31.)

—MARYNELL SHARP.

BASKERVILLE: *Nehru*



Other fine early prints are by: Kiyonubo I—a brilliant portrait of an actor; Kiyomasu—a dashing woman walking, big, bold, and beautifully drawn; a large group by Masanobu and six rare Kwagetsudo prints.

Sharaku, the incomparable caricaturist who, during the brief two years that he enlivened the field of printmaking, created an art form all his own, almost steals the show. A classical player who hated the popular theatre, he pursued its actors with the most terrible mockery and skill. Here are some of his most maliciously-endearing prints—those long popular at the Met and some choice new ones, among them a double portrait of one actor cursing another that shows the artist at his most brutal best. (Metropolitan Museum, to Jan. 31.)—JUDITH KAYE REED.

A Jury Speaks

A JURY'S FORGIVE-US-OUR-TRESPASSES statement addressed to the rejected, lends national interest to a local annual of work by artists of the Washington, D. C. vicinity, now current at the Corcoran. It is especially interesting in view of the commotion caused by last year's edition when the jury selected only 20 of 1,000 entries. Later, the jury of Corcoran's big national biennial set up a record—13 pieces admitted out of 2,000. Speaking for himself and his fellow-juror Oronzio Maldarelli, Franklin Watkins consoled Washington's slighted:

"The good artist reaching beyond that which is known and acknowledged will bring us a new experience, if by good fortune we are conditioned to perceive it. . . . You should understand that we as jurors are fully conscious of our fallibility in this regard. We are practicing artists; our perception may be modified from day to day by the impact of new experiences, which may change our attitude and opinions tomorrow."

The show itself, unlike the blow-up biennial, comprises 271 exhibits of high quality—which suggests that last year's incident had a therapeutic effect on artists of the vicinity.

First painting award went to George C. Spensler's cool and assured *Canal Locks—Great Falls*. Other awards went to Laura Dupuy and Mary Orwen for oils, Richard Dempsey for pastel, Theodora Kane and Merle Foshag for watercolors. Prizes in sculpture were won by Brother Jude Giehl, Nancy Brodsky and John Haines. Print award went to John Kainen; and Peter Blanc, Samuel Bookatz and Sheila Cowan took top honors in drawing.

Institute's Candidate Show

Exposing its inner workings to the public for the first time, the National Institute of Arts and Letters recently held a show of works by 34 "artists of demonstrated ability"—all candidates for the Institute's six annual \$1,000 grants. In previous years, candidates' works have been reviewed privately. Included in this year's batch of hopefuls are such familiars as Lee Gatch, Henry Koerner and Jacob Lawrence, painters; Sue Fuller, graphic artist; Henry Rox and Charles Salerno, sculptors.

Sawyer Celebrated at Sarasota

One of the oldest living American painters, eighty-six-year-old Wells M. Sawyer, is being honored with a show which opens on December 18 and runs for three weeks at the Ringling Museum, Sarasota, Fla. The show, called "Corners of Spain," comprises nearly 60 oils and watercolors—all painted during a ten-year residence in Spain. It is a milestone in a career which began 60 years ago, in 1889, when Sawyer showed in the Chicago Art Institute's first exhibition of oils. First seen in Madrid in 1928, Sawyer's Spanish group is now in its thirtieth appearance. From 1938-1941 it was circulated around this country. A few pieces, not yet seen in this country, have been added to the original core of the exhibition.



ROUSSEAU: The Jungle: Tiger Attacking a Buffalo. *Le Douanier's schools were the Paris zoo and the jungles of Mexico where, in his youth, he did military service under Emperor Maximilian. A recent acquisition of the Cleveland Museum of Art, this canvas, signed and dated 1908, was allegedly painted for the late Joseph Brummer, famous collector. It is well known in this country. Formerly in private collections in New York and Chicago, it was seen in Chicago's Century of Progress show in 1933 and at the Museum of Modern Art in New York in 1942.*

A Modern Viewpoint: re Amateur Painting

By Ralph M. Pearson

AMATEUR ART has stirred up quite a commotion recently. Statistics say some 300,000 American citizens are indulging themselves in the harmless pastime. The *New York Times Magazine* ran an article last September by Eric Newton under the heading, "Diagnosis of a New Disease: Amateur Paintitis." *Vogue Magazine* in August allowed its academic Art Director to tell innocent beginners how to be careful technicians. In November, the Urban League staged a benefit exhibition of paintings by famous amateurs, and an even dozen members of the Philharmonic Symphony Orchestra held their own exhibition of paintings in Carnegie Hall. Finally, there will open in New York in January the National Amateur Painters Competition, staged by *Art News*, which had received over 5,000 requests for entry blanks, and 1,500 entries several weeks before the close of the lists. These are but a few of the long list of amateur events.

In the mass of publicity accompanying these events, a catholicity of taste in objectives and values is assumed; any old kind of painting goes. As one editor put it, "It is not necessary for the amateur to create his own beauty, but, like Churchill, he is justified in recording ready-made beauty in things or nature (naturalism); there is room in amateur art for all points of view; what justifies the results in pictures is

not a philosophy or a style but inherent quality." This creed is accepted in a score of articles without a dissent.

My creed, supported as it is by nearly 25 years of teaching, is almost the opposite. Quality, it says, can be taken for granted; it emerges inevitably. A creative philosophy is of paramount importance since if art is not creation it can be little if anything more than craft. Style can be by-passed in defining a creed, for it, like quality, is a personal product. To create—to re-create subject into a realistic or abstract symbol rather than a replica, to create the organization of all parts into the visual music of design, to express one's self through this act of creation—this is the basic necessity if a pastime-painter is to get more profound experience out of wielding a brush than keeping out of mischief with busyness.

"Traditional mediocrities," says an amateur creative painter, "can now be evaluated and discarded to make way for a live, personal approach to living. Creative painting has given me such a happy sense of freedom and an accompanying courage in attempting to express my own ideas and urges that my home can now begin to grow along with me, in fact BE me, and consequently for me a happier and more satisfying place in which to live." Mr. Churchill, a score of editors and writers and some amateurs have not yet learned these facts of life. Or are they not facts?



GEORGES ROHNER: *Douarnenez*

Philadelphia News—A Packed Holiday Season

By Dorothy Drummond

EAST AND WEST MEET this Christmas season in Philadelphia galleries. George de Braux is introducing the contemporary French artist Georges Rohner, while at Gimbel's Little Gallery, Angela Trindade, artist daughter of a Bombay portrait painter, is holding her first American exhibition.

Rohner's new work is eloquent of a shift from the explosive changeability of a Picasso. It has undergone a stark sobering down in thought and in technique. It is, in short, realism stripped to the bone by a painter who knows exactly what he wants and never putters around with his brush stroke. Take, for example, the severity of a still-life based on vivid oranges built almost architecturally against a dark background. Rohner's three-dimensional handling of forms, so evident in his still-lives, suggests a sculptural approach. Paralleling it, however, is a less severe delight in pattern zigzags derived from the folds of a cut red cabbage or the angular play of bare tree branches against the sky. Although the influence of Derain is felt, Rohner's solidity with sculptural-architectural inference seems keyed more fundamentally to La Tour and the seventeenth century.

Angela Trindade, trained in the Bombay School of Art both in Western and Eastern techniques, has been absorbed during the past twelve years by a heroic series of watercolors intended to interpret the birth of Christ to the Indian people. In these panels, large and small, she follows the lead of earlier religious painters who transplanted the story to their own time and locale. The Trindade interpretations are based on East Indian symbolism. Color, line and gesture all have special meaning. Flatly painted with Oriental preoccupation with line, Miss Trindade's *Birth of Christ* combines a touching re-

ligious sincerity with the formalism of Eastern design.

To contrast it with the line in John Lear's surrealisms at the Art Alliance is to point up the difference in emotional approach between the East and the West. Although Miss Trindade's compositions are active, they possess a peculiar underlying placidity. Lear's deal with the nervous, tattered tag-ends of a civilization rooted in disillusion. This artist is conscious of line and perspective (he is a good draftsman); his color is weak.

Dream fantasy, rather than sardonic comment, is given vivid color support in paintings by Clinton Beagary (also at the Art Alliance) which parallel the same painter's landscapes of Jersey seashore.

More strictly formalized—Western style—is the art of Samuel Freid, which makes its debut at the Dubin Galleries with jewelry and sketches by his wife, Hilda Berger Freid. On canvas, Freid catches the metallic, patterned brilliance of the American city jungle. With his pencil, he delves with human understanding into the lives of coal miners. What he accomplishes with color, Mrs. Freid parallels in manipulation of copper, brass and silver, using wire much as her husband uses line. Yet her sketches in gouache with ink or scratched crayon are more closely tied in with her metal work than are Freid's drawings with his compositions on canvas. He seems, in fact, to work in three distinct tempos: 1) formalization on canvas of hard urban impressions; 2) rephrasing in gouache with a jeweled design flow; 3) shifting in linear black and whites to a documentation of man as a human being, not a robot. It is, however, the common denominator of primitive design in the work of this husband and wife team that probes the subconscious jungle instinct in contemporary life.

Art in Chicago

By C. J. Bulliet

CHICAGO:—The Loop's leading December show is the Thirty-Ninth Annual Exhibition of the Chicago Society of Etchers at the Findlay Galleries. Combined with it again this year is the Thirteenth Annual Miniature Exhibition of the same organization. Prints in all mediums total 271, overcrowding the available wall space.

Membership of the Chicago Society is not only nationwide, but international. Prints from abroad are scarcer than in most former shows, but there is a liberal sprinkling from England, with a few from France, and fewer still from Switzerland and Hungary. The American artists hold their own both in inspiration and in technical skill.

The show is conservative, as it has been from the beginning. The Society, while never "going modern," has almost always had a brisk and animated leadership, starting with its founder, Bertha Jaques. The present show is in that tradition of challenging animation.

Prize awards this time strike pretty well the key of the exhibition. First blue ribbon is attached to *Faith*, aquatint by L. O. Griffith, Nashville, Ind., depicting nuns prayerfully entering a little chapel in the Spanish-American southwest. Second award is to Clyde Brown, Wilmette, Ill., for *Old Houses, Philadelphia*, an atmospheric view of slum life. Third prize goes to Doel Reed, Stillwater, Okla., for one of the best nudes in the show, *Woman with Landscape*.

Doel Reed's *The Bathers*, might challenge his own prize-winner for place, being a curiously effective recreation of the old-time classic nudes in a landscape. Then there are Margaret Ann Gaug's tiny female nudes climbing a flower stalk, *Fantasy*, and Gustaf Dalstrom's realistic, down-to-earth female *Bather*.

Surrealism has an impressive inning in David E. Bernard's study of three dreaming demons, *The Tripartite*. Carl Hoeckner also invokes evil spirits in a Faustlike manner in *The Craftsman*.

Collectors with a passion for hill country will get thrills from Betty Waldo Parish's *Hills of Kent* and from Gene Kloss' *Indian Moonlight Gong*. Kenneth Holmes sends from England an animated *Horse Fair* in the manner of prints of other years. *Fanny Street* by Malcolm Osburn and *Toscanini* by Roselle H. Osk are outstanding portraits.

A bronze, *Mother and Child*, by Abbott Pattison dominates a Christmas exhibition extending through the entire month of December in the Palmer House Galleries. Pattison is the sailor-sculptor who created the sensation of the Chicago Artists show a year ago at the Art Institute with his huge nude *Caribbean*. *Mother and Child* is a variant of the Madonna theme, just modernistic enough to supply a zest to the traditional Christmas pieces. Fritz Brod's large watercolor, *Whither Go Our Dreams?* is another modern improvisation on the Christmas theme, with dream images wandering waywardly in holy and pagan fields. Ruth Van Sickle Ford's *New England Kitchen* is more material, groaning with the good things that are common to holiday tables.

First Full Highland Fling for U. S.

MOST AMERICANS recognize the sound of Scotch bagpipes and the taste of Scotch whiskey. The sight of Scotch painting, however, is a new sensation, now being given to us in the form of an exhibition sponsored by the Toledo Museum and the British Council. This show of some 57 canvases is the first, and certainly the most comprehensive, official view of twentieth-century Scottish painting the U. S. has ever seen.

To date, Americans have lumped together, as British, all things from the British Isles. Here, however, is an exclusively Scottish show—plaid down to the very McGregor-ish, McGlashan-ish names of its 35 artists. It provides convincing evidence of the achievements and rugged honesty of Scotland's painters, both young and old.

Subjects range from Scotland's rocky coast and the looming majesty of mountains guarding a quiet Highland Lake, to traditional portraiture, figure compositions, still-lives and even a few abstractions.

Today's painters are represented here along with yesterday's—with William

McTaggart (called Scotland's first Impressionist) and Sir James Guthrie (first president of the Royal Scottish Academy). Included, too, are S. T. Peploe, John Maxwell and F. C. O. Cadell, the three Scottish colorists who have influenced the younger artists of Edinburgh, Glasgow, Aberdeen and Dundee.

The Scottish artists of this show prove that they are especially sensitive to the atmospheric luminosity of their country's changing colors. The challenge of the mystic play of light on the moors and glens; the quiet, austere beauty of a Highland castle or valley farm have been creatively captured. The subtle pink and violet of the heather on the moors steals into the luminosity of flesh tones, and here and there one catches a glimpse of a gay or brilliant accent which suggests the influence of flashing tartans.

Current at the Toledo Museum through December, the show will move on to Cleveland, Washington, Andover, Houston, Kansas City and Springfield, Mass. After the U. S. tour, it will visit a few Canadian cities.



MAXWELL: *Still-Life with Stuffed Birds*

Is It, or Isn't It Van Gogh? Reasons Con & Pro

THE METROPOLITAN MUSEUM OF ART is maintaining a discreet silence at the moment on the subject of the great art controversy of the year, the authenticity (or lack of it) of the alleged Van Gogh self-portrait, "Study by Candlelight." The jury it appointed to decide the issue came up with a negative verdict, and that, says the museum, is that.

The owner of the picture, William Goetz, executive producer of Universal Pictures, has not yet determined whether to accept the offer of the art dealer who sold it to him to refund the purchase price, or, in the face of widespread opinion that the verdict was inconclusive and evasive, to hold on to it until, as his lawyer phrases it, "There has been formulated a body of opinion so strong and so worthy of respect as to eliminate all doubts."

Certainly, right now, the air is full of doubts—not to mention indiscriminate, reckless but extremely interesting charges and counter-charges.

Composed of two technical experts, Charles Stout, of the Worcester Museum, and Sheldon Keck, of the Brooklyn Museum, and two critical experts, Alfred Barr, of the Museum of Modern Art, and James Plaut, of the Boston Institute of Contemporary Art, the jury was first called in by the Metropolitan after Willem Vincent Van Gogh, nephew of the painter, and owner of the majority of the pictures in the current Van Gogh exhibition at the Metropolitan, hesitated to bring his pictures to this country because he feared legal action on the basis of doubts he had publicly expressed in Holland on the authenticity of the Goetz picture. Anxious to resolve the impasse, the Metropolitan persuaded Mr. Goetz to submit his picture to the appraisal of a committee of experts it would name.

The Jury's Verdict

The jury held the picture for two months. On December 1, after weeks when rumors swept in rivers up and

down New York's art row, the verdict was made public in the *New York Herald Tribune*. It was a long, seven-paged report which began with the jury's admission of its own "fallibility," and ended with the conclusion that it was "unwilling to accept the picture as an original work by Vincent Van Gogh."

In between, were listed "obvious reasons for supposing the Goetz painting to be by Van Gogh," and "reasons for doubting the authenticity of the Goetz painting." Among the reasons for supporting the picture were mentioned these: the man portrayed is obviously Van Gogh; the work's broad, rough handling and strong color are characteristic of the painter; the fabric on which the picture is painted gives a semblance of appropriate age and deterioration; the inscriptions give abundant indications of provenance; the sketch of a head in Japanese style drawn on the canvas just below the unfinished portrait recalls Van Gogh's interest in Japanese prints; the pattern and wording of the signature conform to some of those in recognized Van Goghs.

Among the reasons for doubting the picture, the jury listed "an inconsistency of general appearance with known paintings by Van Gogh," certain marked irregularities of execution (among them indefinite forms, lack of organization of tones, lack of density in light areas, and the persistence of certain brushwork "found but rarely in the paint accepted as having been applied by Van Gogh").

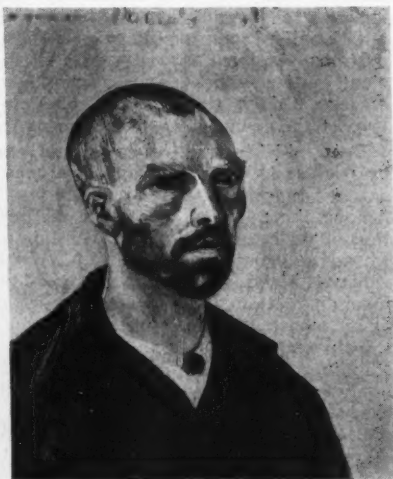
Along with these reasons the jury stated as additional grounds for doubting the work's authenticity, its possession of certain features "rare or non-existent in the known works of Van Gogh," among them the fact that the picture is unfinished and yet signed; that it is approximately a mirror image of another Van Gogh self-portrait (in the Wertheim Collection, see illustration

[Please turn to page 26]



THE DISPUTED "Study by Candlelight"

THE ACCEPTED WERTHEIM PORTRAIT



Knoop's News

GITOU KNOOP's solid, penetrating and poetic bronze portraits, which make up about half of her current exhibition, are, of their kind, pretty near the top of the pile. But from her, they are no news. Knoop portraiture has been distinguishing itself for years.

What is news is the fact that this pupil of Despiau and Bourdelle has now turned her command of the sculptor's art to the fashioning of abstract bronzes.

Their rounded, surging, aspiring, yet always earth-bound shapes seem to embody the very Idea of sculpture. They offer such an exciting intermingling of well-designed solids and voids that they have no "bad" angles at all. They are good no matter from what point of view you see them, and they are so provocative that you want to drink them in from above and below as well as from all sides. They are complete as statements, and eminently satisfactory as design in the round.

Do they suggest winds, wings, waves? The artist gives them titles like *Sea Thing* and *Phoenix*, and you can let your fancy roam in and out of such connotations. But you needn't bother. These compositions can be enjoyed without any such literary overtones, just for the way that they seem to twist and turn endlessly, now to slice space with smart sharpness, now to coax it out in quiet curves.

The Russian-born, French-bred artist is welcomed into the abstract fraternity by no less a member than Arp, whose poem in praise of two of her pieces appears in the catalogue. But her work needs no such tribute to recommend it. (Parsons, to Dec. 31.)—DORIS BRIAN.

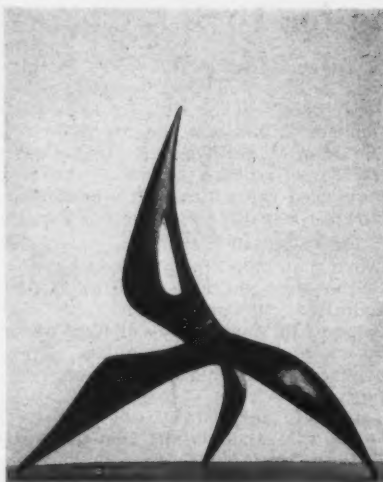
Caldermobiles, 1950

IMAGINE THE EXCITING bewilderment of a six-year-old visiting a three-ring circus for the first time, and you get some idea of the current Calder show's effect. So much is going on in such a small space that it is impossible to watch one thing without being distracted by half a dozen others. When you come away, you take with you the impression of a jumble of gaily colored forms springing up, dropping from nowhere, gliding, soaring and teetering according to the caprices of gusts of air.

The show is a circus, a toy shop and a troupe of performing acrobats all rolled into one. Crowded into two little rooms are such things as a hulking dinosaurish mobile (*More Extreme Cantilever*) and a big piece which looks like a tulip tree (*Pomegranite*). So arresting are these giant mobiles that a few fragile, gyrating pipsqueaks all but get lost in the shuffle.

Nothing in this lot is quite as whimsically realistic as last year's mouse with mobile whiskers and ears, but nature is the inspiration for many of the pieces, and Calder is more than ever full of spirit, gaiety and ingenuity. I liked, especially, a contraption called *Aspen* which catches the quaking essence of that tree. It reminds me of a bunch of lolly-pops on a lazy susan.

There's no denying that Calder captivates and amuses with his mobile antics. His paintings, however chock full of



KNOOP: *Wings*



HARE: *Woman with Children*



CALDER: *Aspen*

Calderish forms they are, just don't come off, which proves that a Calder without movement is kin to a fish without water. (Buchholz, to Dec. 17.)

—BELLE KRASNE.

Hare's Space Pictures

UNLIKE SOME of the younger abstract-surreal sculptors who are in the process of taking sculpture apart in an attempt to make it speak a new symbolical language, David Hare does not believe in tearing your heart out. Instead, he depends upon urbanity and wit, to get his point across.

As entertainment, the imaginative little terra-cotta and bronze groups in his new show rate high. They are really pictures-in-space of creatures of a distant era who are basically very like ourselves: they look in mirrors; reluctantly arise from soft, foamy mattresses; engage in a great deal of tribal ritual; and are fun to visit.

They are more literary than sculptural. However, having had his *avant garde* say since he exchanged photography for this new medium about eight years ago, Hare now seems to want some of the more conventional sculptors' values. He is preoccupied with texture, and punches, pinches and polishes to achieve variation. He also appears to be seeking sounder three-dimensional volume and design. He has not completely achieved it yet, sometimes because his figures' complicated underpinnings get in his way.

A foretaste of the simplification he's aiming at may perhaps be seen in two large pieces, *The Family*, and *Man with Hoops*. (Kootz, to Dec. 24.)

—DORIS BRIAN.

Israel's Expressionism

EXPRESSIONISM, speaking with a German and more often with a French accent, would seem to be the common artistic language of the artists of Israel. The current exhibition of their work was sponsored by the Jewish Theological Seminary and the American Fund for Israel Institutions.

As might be expected, this group of more than 100 paintings and a few sculptures by 45 artists, bears little stamp of its origin. Most of the Palestine artists studied and matured in Europe. Only in subject matter—the recurrence of such favorite themes as emotionalized genre studies of Jewish customs, Arab cafes, views of the ancient cities—does any regionalism emerge. Oddly, there is only one picture of the Jewish tragedy in Germany.

Deep, thickly applied color and expressionist to semi-abstract form characterize the majority of works on view. Among the painters who show distinction of style and execution are: Lubin, whose unusual modern watercolors achieve striking characterization of form and action; Janco, a strong painter in oil whose *Defenders of the Warsaw Ghetto* and *Still-Life in Blue* are outstanding; Cohn, showing a small but lively and fresh landscape. Other good works are by Kohana, Mokady and Rubin. A sculpture of Feigen is illustrated on page 20. (Jewish Museum, to Jan. 8.)

JUDITH KAYE REED.

The Price Is Right

THOSE CONSERVATIVE diehards who still believe modern artists draw that way because it is the only method their ignorance knows, should study the career of a current exhibitor, C. S. Price. No American artist could have begun in a fashion more congenial to popular conservative taste, for Price, reared in Wyoming, learned to draw by long practise and careful observation. At a comparatively mature age he went to the St. Louis School of Fine Arts where he diligently pursued an academic course and won a gold medal. After 15 years of illustrating for magazine Westerns, he broke away from all his earlier aims and ideals to seek a newer realism through constant experimentation and simplification of form.

Now 75, Price paints like a younger man, for he is still searching, studying. Working with simple compositions on Western themes, he sets down the essentials of drawing and form in painterly fashion. Thick impasto areas sometimes bound by swift linear emphasis, are his forms. Color, his least pleasing quality, is sombre, often dull. But in all the pictures the integrity of the painter shines through, stronger than vivid pigment. *Plowing*, a handsome, simple canvas (see page 20 for reproduction) and the lonely, brooding *Landscape with Houses*, reveal that Price is a romanticist. (Willard, to Dec. 23.)

—JUDITH KAYE REED.

Touring with Bohrod

AARON BOHROD's large exhibition of oils and gouaches possesses such diversity of locale and variety of subject matter that viewing it is like taking a personally conducted tour with an artist who points out many delightful things which our own duller vision would not have noted. This artist is endowed with the ability to make each subject come to life with intensity. Sensitive response to the outward stimuli of form, color and shape appears to be succeeded by a finer penetration of the actual character of the subject and a nice realization of the essentials needed to convey this character.

It is scarcely necessary to insist here upon Bohrod's technical achievement. That has long been acknowledged by the *reclame* of inclusion in public and private collections, by prizes and awards. Yet it is because of his accomplished brush work, his command of a varied palette, and his resourcefulness of design that his conceptions reach such cogent final expression.

It is impossible to note all the paintings that made appeal in this extensive showing, yet a few random comments cannot be escaped: the artist's power of selection that gives the ragged branches of a pollarded willow on a snowy mountain-side an actual majesty; the exquisitely realized textures of a clown's red velvet costume, and the no less finely realized textures of weathered hill-top barns; the awesome, leaden sun over the ruined farm that in itself seems a cosmic symbol of destruction. (Associated American Artists, to Dec. 24.)—MARGARET BREUNING.



BENNETT: *Nets—Morgan City, La.*

Truth as Seen by Bennett

RAINEY BENNETT's watercolors of the Gulf Coast may not suggest his gifts as a "magic realist," but certainly they reveal him as an inspired reporter. The pictures were commissioned by *Fortune* to accompany an account of Gulf Coast industries. Undoubtedly, Bennett has been painstakingly accurate in his depiction of these regional activities, but obviously he has lightened this realism by seizing on picturesque aspects of his subjects.

Some of the arresting themes are his rendering of the façade of grain elevators suggesting the pillared stateliness of a Greek temple; a salt mine with the stygian awesomeness of a dark cave whose saline crystals gleam white in its depth; barges loaded with smoulder-

ing, green sulphur which diffuses an orange-colored dust in the sky above the flat-bottomed boats.

Bennett does let himself wander into some magic realism in *Nets, Morgan City*. Here a diaphanous net, as fine as a lady's veil, is looped up over a cord to be caught up again at the end of a boom set not only against a shifting splendor of sky and sea, but also over a busy scene of activity below. And while that incredible array of black chimneys and pot-bellied white retorts with sprays of white crystals about them may be a veracious record of a *Butadiene Plant*, it is further an imaginative recasting of that veracity. (Downtown, to Dec. 24.)

—MARGARET BREUNING.

BOHROD: *Farm Ruins*





GAVARNI: "And what do you want?" Lithograph from the Wiggin Collection, Boston Public Library.

Regarding Boston: Holiday Around the Hub

By Lawrence Dame

BOSTON:—Drawing has burst out all over Boston this month. At the little Frameshop Gallery, where determination ekes out youthful resources in bringing the "unknown" great to this Hub of conservatism, Tchelitchev offers some of those realistic landscapes contrasting with his clinical, surgical style of limning the veins and innards of the human frame. At the other side of the scale, Sir William Russell Flint, a titan still at 69 among the Royal Academicians, displays his phenomenal prowess with the human form at the Robert C. Vose Galleries.

Sir William, who sent his dainties to Vose himself through sentimental nostalgia over a show he had here in 1938, wrote more or less modestly: "fancy they should be regarded as an experienced and enthusiastic artist's best medium for rapid self-expression." This is British under-statement with slight emphasis on the old school tie. There are very few artists who can, in watercolor and with the aid of superb draftsmanship, make figures so delectable that you want to touch them, make them alive in their various attitudes, touch them with a magic brush which mingles purely esthetic emotion with the sensual.

In her new Dartmouth Street gal-

lery, Margaret Brown waxes ambitious with a show by four artists. Arnold Geissbuhler offers some fiddling figure drawings, reminiscent of Henry Moore's pinheads, which are in effect sketches for future sculpture. Aimée Lamb, a proper Bostonian with a flair, bases her crayon portraits on ideals of simplicity and characterization, which shows she has an eye for lower levels as well as for the Ritz. Eric Schroeder realistically stresses the texture of trees; Pietro Lazzari shows line drawings in "Picasso" form.

The Institute of Contemporary Art, which so often assumes a hoity-toity attitude, has descended amiably to the levels of the kitchen and dining room with a show called "Design for Christmas." It consists of 300 items a bit closer to craftsmanship than art—cutlery, pottery, furniture, toys and textiles. The idea is to give beholders (now charged 25 cents a head) a glimpse of new twists in home adornment, with directions in a catalogue as to where items may be purchased and at what. It's proving a popular shopping ground.

At the Boston Public Library, holiday-minded but serious Arthur Heintzelman has hung an array of super-prints by masters in the vast collection. It is noteworthy that modest Heintzelman holds up very well indeed with Forain,

Goya, Gavarni, Corot and the like, strange though this must seem to those unaware of his talent.

The Massachusetts Institute of Technology, knowing full well that the youthful heads it crams with knowledge essential and superfluous can hardly find time to frequent galleries, has insidiously plastered the main lobby with works by contemporary Boston artists, mostly modern. Thus we find thousands of students a week exposed more or less happily to culture far removed from atomic research, thermodynamics and calculus. Outstanding exhibitors include John Northey, Karl Zerbe, Lawrence Kupferman, Esther Geller, Garner Cox, George Aarons and Nathaniel Burwash, Hyman Bloom, Kahlil Gibran, Howard Gibbs, Hopkins Hensel, Channing Hare, and William Barss.

When Blenid Tardif, aged 22, got a brainstorm and decided to turn her father's real estate office in Belmont not only into a more colorful repository for clients but into an art gallery, parental indulgence came to the fore and so did 400 people at an opening a fortnight ago. This was more than four times the casual and inveterate gallery-going population of this suburb. Winsome Blenid drew the curtain up on some very uneven work by a mid-Western practitioner named Josef Smongeski. His palette is rather more lurid than some of the opening's sweet wines, his drawing as to trees in particular is inadequate and his efforts at fantasy labored. However, he drew enthusiastic acclaim and even a few sales, so our taste may be awry.

N. H.'s Own Traveling Show

Comprised of 56 oils and watercolors by almost as many artists, the Fourth Annual Circulating Exhibition of the New Hampshire Art Association recently moved from Manchester's Currier Gallery of Art to Dartmouth College. Spiced by variety, the show ranges from conservative to non-objective.

Many of the artists included have shown in previous annuals. Some are newcomers. Of the latter, John W. Hatch took a Currier Gallery of Art \$50 prize for *The Wave*. The same distinction was won by Omer T. Lassonde's *Circus Training, Sarasota*. A \$20 award went to William Holst for *Still-Life, No. 1*. Honorable mentions went to Omer Lunneau and to Kurt Roesch.

The show remains at Dartmouth through December, after which it will be shown at the University of New Hampshire in Durham, at Colby Junior College, Keene Teachers College, Sharon Art Center and the Ballroom Gallery in Effingham.

Tulsa Strikes Oils, Other Media

Smack in the middle of one of Tulsa's busiest shopping districts is the Artists Gallery. This new, modern-in-decor gallery shows and sells works in all media by the Southwest's artists, and, from time to time, will feature as exhibitors University of Tulsa students.

Basing the year's pleasant surprise statement on their own experience, owners Portia Sipes and Isobel Worsley say that sculpture and ceramics are outdrawing painting in sales.

Utrillo at Home

By Rogers Bordley

MANY ARTICLES have been written in a critical vein on Maurice Utrillo, who is now 66 years old, but few of them engage any intimate aspects of the veteran painter.

It was the good fortune of the writer to be taken to his home by a mutual friend and to enjoy several visits at his villa about twenty minutes from Paris.

Utrillo was married only 15 years ago and his home life, which is virtually his entire life now, is surrounded by the care and understanding sympathy of Lucie Valore who became his wife when he was 50 years old. If you admire the artist's retreat, he will probably tell you in tones of comfortable detachment: "Yes . . . she did it . . . she does all of that."

Utrillo is comfortable. He lives at ease in that world of detachment which he devotes to his paint and his prayers—the latter taking place in a little chapel constructed in a secluded corner of his gardens. An old organ upon which he improvises mystic melodies, and a simple altar, furnish the haunt of his pious devotions. From this oratory, he passes in pensively slow and halting steps, to regain the studio which has a door that opens into the garden. High walls discourage curiosity seekers and offer a sense of cloistered peace.

Madame is feminine, charmingly and efficiently feminine, and her pride, when she speaks of the well-known dress-makers or hat designers who have named their creations after her, is understandable. Or the eagerness with which she is anticipating the next fashionable marriage to which she has been invited—such as the one not so many months ago of Prince Ali Kahn to Rita Hayworth. Utrillo? Yes, he attends. But the master will be there rather more in physical, than in spiritual presence. Sometimes a pleasant look which barely breaks into a smile, and a few words. Then he will withdraw into that mystic inner-self.

Madame Utrillo also paints. This she has been doing for seven years; nor did she learn from her world-famous husband for she is far too great an individualist. She learned the mastery of her art alone and it stands upon its own merits, attracting as it does those lovers among the modern primitives who admire spontaneous inventions and unlabored techniques. No two people in the art world with concepts more widely variant live more closely together perhaps, and one should be somewhat prepared in making the transition from the studio of Utrillo on the ground floor to the studio of Madame in the tower.

Utrillo's home has been furnished by the distaff side of the family with luxurious taste and his simplicity in dress and manners lend a fascinating note. He appears to be much older in years and action than he is in reality and the faltering step and laconic conversation at times becomes abstruse, but the pictures in the studio—those just achieved and those in various stages of being finished—prove adequately that the hand and eye of the master still remain as unerring and as unflinching as in his early days.



FEKE: Portrait of Mrs. Barlow Trecothick

Three Treats for Wichita's Art Museum

IF THE WICHITA ART MUSEUM of Kansas is a little off the beaten path, as much can be said for its 1949 acquisitions. A motley but distinctive trio, the new additions comprise a portrait by Robert Feke (above), an ink and crayon drawing by Mitchell Jamieson (below) and a painting by Yasuo Kuniyoshi.

The Feke portrait is an ice-cream treat for Midwesterners who have had little first-hand contact with the Colonial limners. Feke, famous for his suave depictions of Colonial aristocracy,

painted the delightful Bostonian, Mrs. Barlow Trecothick, in 1748.

Mitchell Jamieson's *Philosophers* is an expressive drawing, in rich-colored inks and crayons, on scratchboard. It was inspired by a group of small boys he happened on during a visit to Rome.

Revelation, Wichita's third acquisition, is one of Kuniyoshi's latest paintings. Its rag-and-tatter subject has the tragi-comic punch of Pagliacci. This large canvas reflects the artist's bitter concern with our era's human values.

JAMIESON: *The Philosophers*





GREENBOWE: *The North Field*
Milch



BLACKBURN: *Flower in the Sun*
Luyber



PRICE: *Plowing*
Willard



CRASKE: *Waves (Needlework)*
American British



FEIGEN: *Head*
Jewish Museum



CALFEE: *Forest*
Weyhe

FIFTY-SEVENTH STREET IN REVIEW

BY THE STAFF OF THE DICEST

Calfee's Magnetic Mysticism

William H. Calfee, well-known muralist and sculptor, and Chairman of the Department of Fine Arts of the American University, Washington, D. C., is currently exhibiting 16 stimulating oils and temperas in his first New York one-man show.

In sometimes bizarre, sometimes grotesque renditions of Haitian dancers and Cuban fantasies, Calfee has brilliantly projected the exoticism and mysticism of those countries. His paintings reveal a penetrating understanding of three-dimensional form and trenchant rhythmic organization. He handles linear design with keen deftness and thought at times his figures seem to be about to leap from the canvas, they are always astutely controlled.

Calfee's forte is tempera which he wields with the facility of the skilled craftsman, realizing all of the myriad possibilities of this sensitive medium. Especially exciting and expressive is the compact ordering of planes and incisive dramatic design found in the richly colored *Forest*.

Calfee's arresting abstract renditions of sensitively conceived birds are hauntingly beautiful. The artist appears to have a magician's ability to penetrate the basic essence and elemental motivations of these bird creatures.

Though Calfee's approach ranges from the tragic to the almost violently dramatic, always his compositions come forth with a brilliant impact. (Weyhe, to Jan. 4.)—M. S.

Flowers and Fruit

The current group exhibition at the Luyber Gallery is design to show how various artists approach the familiar and long tried subject of flowers and fruit in fine art. The paintings prove interesting in their diversity as the numerous techniques and different personal concepts of leading painters are vividly expressed. They range from the abstractly treated, vitally composed *Harvest* by Samuel Adler (wherein the fruit serves as the focal point of a family group), to the moodily realistic, lushly colored *Black Table Top* by Lamar Dodd.

Pink Still-life by Dorothy Andrews is a striking statement with its sensitive, subtle coloring and compact organization. So is the succulent *Watermelon* by Leon Karp which looks good enough to eat. Still in another vein is the vivacious *Sammy* by Marion Junkin and *Persimmons* by Ward Lockwood. (Luyber, to Dec. 31.)—M. S.

Fluent Country Watercolors

Those who like their watercolors fluent, crisp, and of spirited country aspect, should enjoy the paintings by F. Douglas Greenbowe, a skilled young artist who, at 28, is holding what should be a very successful and popular second show. Like Andrew Wyeth, from whom he seems to have learned much, Greenbowe pits swift-flying winter birds

against snowy landscapes and, also like that brilliant watercolorist, he makes much of texture and natural pattern. But unlike Wyeth his work has no magic to free it from a certain familiarity, and less bold inventiveness of design to make it strikingly his own. What Greenbowe does have is abundant technical resources and a sound eye for pictorial scene—no mean total. (Milch, to Dec. 25.)—J. K. R.

Craske's Arresting Needlework

During twenty-six years of severe illness and suffering, John Craske, an Englishman, produced a group of watercolors and a series of needlework pictures which merit the title of paintings. A large number of these works in both mediums are being exhibited together. The needlework pieces attain richness and variety of texture with their long and short stitches (some are even piled up like brushwork impasto to emphasize form). The subjects are mainly coastal and sea scenes, yet one of the most appealing items of the collection, *The Window*, merely shows a drawing-room casement overlooking a stretch of sea and sky.

An ambitious undertaking, successfully realized, is a panorama of the Norfolk Coast (179 inches long) following the contour of the land. It is—a pageant of heaving shore waters and tidal flats strewn with fishing smacks, stranded at low tide or tossing on incoming rollers—a stupendous performance revealing a flair for sustained composition.

The watercolors are carried out with sweeping rhythms and the same vigor of statement as the needlework pictures. It is remarkable how much variation Craske brings into different moods of the sea, whether with brush or needle. His work is dependent only upon his own inner vision, a vision so sensitive that the imaginative conception becomes more vivid than reality. (American British, to Dec. 23.)—M. B.

"Scottie" Wilson's Scintillations

A rare technical blending of delicate pen strokes with colored crayons gives the decorative panels by "Scottie" Wilson (he is a native of Scotland) an iridescent beauty—it becomes a source of prismatic light playing through the pictures. They are all symbolical, but require no interpretation of this symbolism for their enjoyment.

Birds and fishes abound, yet they do not appear to be ordinary birds and fishes of our terrestrial experience—they are rare creatures gathered harmoniously in crystal vases or near a tree of life to form deliberately a concrete expression of the artist's fantasy. While scintillating colors are in the majority in these seductive decorations, many depend for their allure on delicate, nacreous tones shot through with opalescent radiance.

His resources of design are apparently exhaustless, and he is able to give substance and form to his own dream world. (Passedoit, to Dec. 31.)—M. B.

Five Roads Lead to Abstraction

Color and a strong undercurrent of poetry were offered in a group show by five abstractionists: Jimmy Ernst, Gabor Peterdi, Hananiah Harari, Paul Bodin and Chris Ritter.

Bodin (who is edging over toward Gottlieb) and Ritter (whose canvases are shaped amorously) are totemists. The former is at his best in *Ritual*, whose light colors give poetic flavor to Stonehenge forms. Jimmy Ernst's canvases grow increasingly antiseptic and slick-looking. *Going Up*, a big one, is as smooth as a slab of broken ice with cracks melted by bright, warm colors.

Of the group, Peterdi comes closest to the objective world, Harari to the world of fantasy. The former's paintings, seething with many-colored facets, remind us of tapestries by Lurcat (with whom he once collaborated). The latter's, alive with complex patterns, are as extravagant, and sometimes as impossibly busy, as Persian carpets. (Laurel.)—B. K.

Small Packages

Fine small paintings by six imaginative abstractionists make a lively show. Excitement is the keynote, whether evoked through Alfred Russell's restless line, drawn with nervous intensity over blurred color or through the explosive color and dynamic forms of Seymour Franks. Weldon Kees' cheerful *White Composition* combines sand and paint without a single trace of pose or of whimsey.

Interesting textural effects are also present in the compositions of Reginald Pollack, especially *Man and the Sea*. The controlled vitality of James Brooks' paintings is impressive, while Melville Price's violent canvases seem a trifle too boisterous, especially in such sophisticated company. (Peridot, to Jan. 2.)—P. L.

Sophisticated Simon

Sidney Simon's experiences during two years as Army Artist Correspondent in the Pacific are not reflected in his paintings, but his recent traveling and painting in Europe make themselves felt. There is no suggestion of other artists, but there is a stamp of what might be called ultra-sophistication, a deliberate withholding of any stress or accent.

Delicate adjustment of color and effective arrangements mark his tenuous figure pieces, which all seem to have symbolic significance. A charming, small French landscape suggests another facet that Simon might well develop. This is a first one-man showing and one of promise. (Niveau, to Dec. 31.)—M. B.

Decorative Sculpture

Seen last fortnight were the decorative sculptures of Bernard Lanan, graduate of the Yale University School of Fine Arts. His small pieces are designed primarily to meet the needs of modern living. Though many of them are imaginative and ingenious, they lack the necessary understanding of sculptural volumes to be classified as fully realized sculptures. One of the most successful is the satirical *Three Disgraces* rendered in wire, wood and plaster. (Regional Arts.)—M. S.

More Maurers on a Smaller Scale

The real copiousness of Alfred H. Maurer's output is testified by the fact that during the course of the large memorial exhibition at the Whitney Museum, a second, small yet excellent group of paintings has been assembled in a gallery exhibition. Appraisal of Maurer's work has always been hampered by mawkish sentimentality.

Viewing his work dispassionately on its own merits, there is enough to admire without falling back on this irritating data. The still-lives shown here, semi-abstract and representational, display his gifts of effective composition, able brushwork and seductive color. Still-lives are chosen advisedly, for the horse-necked ladies take a bit of doing to be appreciated. One wonders if such effort has its fair rewards. To one observer, they have always seemed the result of exhibitionism rather than sincere conviction. (Bertha Schaefer, to Dec. 31.)—M. B.

St. Mark in Mosaic

A celebrated nineteenth century mosaic by Luigi Taddei, *The Discovery of the Remains of St. Mark*, was seen last fortnight at Arthur Newton's. Executed for a competition sponsored in 1864 by the Venice Academy of Fine Arts, it was based on Lepoldo dal Pozzo's seventeenth century interpretation of a Sebastiano Ricci design. The Taddei mosaic is from the Chevalier Olivier collection.

Not only did Taddei's opus prove that nineteenth century craftsmen were a match for their forebears, but critics thought it superior to Dal Pozzo's in color and technique. The dramatic event is represented in luminous colors against shimmering gold tesserae. Staunchly composed, the design is emotionally compelling and beautiful.—M. S.

Young Man with a Theme

A creditable first exhibition is that by a young college student, Gerald Weissmann, who at 19 reveals unusual sense of direction in his work. In large, somewhat garishly colored paintings he interprets such Biblical themes as the story of David with strength and imagination. *Bathsheba* is a modern nude inspired by Modigliani, while *Still-Life with Fish* shows knowledge and inventiveness. Not so successful is the ambitious *Heloise and Abelard*, a striking painting though it falls short of its mystic aim. (Salpeter, to Dec. 31.)—J. K. R.

What France Did to Bejar

After Chano Bejar's show last year, an interested patron presented him with a trip to Europe for further study and work. The first fruits of that trip are now being shown together with some of Bejar's older Mexican canvases.

His vivid color sense remains, brought under the discipline of a surer design. The French canvases show a gain in technique sometimes matched by a loss of spontaneity; but in general the latter paintings have vigor and charm. (Eggleston, to Dec. 17.)—P. L.

Howard & Nadelman

Look closely at the sprightly Paris which Wing Howard pictures from memory, and you'll see how remark-



ELIE NADELMAN: *Equestrian*

able his memory is. His watercolors and oils show the city where good Americans go when they die, and he peoples it with bearded, tophatted or full-skirted figures who dwelled there forty years before he was born. Somehow, for the mood he seems to want, it's more convincing that way. The mood is pleasant, and consistent in spite of the fact that he experiments with many techniques and mediums to achieve it.

To be interesting, Elie Nadelman's drawings, shown for an indefinite period at the same gallery, needn't trace the sculptor's evolution from Greco-Roman forms (with a cubist accent) straight through to his celebrated tipsily tottering figures. The drawings are fine fun in themselves. Several of Nadelman's skilled and stylish sculptures are a generous dividend for those who visit the show. (Knoedler, Howard show, to Dec. 31.)—D. B.

Lyrical Gouaches

Elizabeth Erlanger's latest gouaches reveal a happy buoyant approach and a facility for capturing the moods of different parts of the country. Executed mainly in New Mexico and Central America, Miss Erlanger's freely brushed landscapes combine the fluidity of watercolor with the solidity of well constructed oils. Her design is both bold and vital, her organization loose yet soundly integrated, her palette vivid and abounding in sunlight. Especially pleasing is the sensitive treatment found in the brilliantly colored still-lives. (Marquie, to Dec. 31.)—M. S.

Pastel with Vigor

Oscar Ember's pastel landscapes and portraits, strongly drawn, rich and vibrant in color, have little of the delicacy and spontaneity generally characteristic of this medium. Sometimes this results in an overpowering, surfeiting richness. But more often the pictures have a romantic and mellow beauty reminiscent of organ music. (Barbizon Plaza, to Dec. 31.)—P. L.

Dainty Faulconer; Bold Aguilar

The flower pieces by Mary Faulconer, almost miniature in size, yet preserving an exact sense of scale, possess that rare combination of elegance and precision. One feels that "one ray the

more, one shade the less" would mar their loveliness. The discrimination and sensibility of the artist have discovered the *mot juste* for these exquisite decorative paintings. Landscapes on a larger scale are marked with the same refinement of handling and fine perceptiveness of the character of the scene depicted; and a series of Paris shop fronts is beguiling.

In the same gallery, a young painter, Mauricio Aguilar, is represented by canvases that have a sort of bold, impromptu design, yet are in reality ably constructed. Sensuously rich color animates them all. (Hugo Gallery, to Dec. 31.)—M. B.

Ject-Key's Flotsam and Jetsam

Frightening, imaginative abstractions introduce us to Elsie Ject-key, whose curious, personal canvases at first glance look like decorative, graceful arrangements of sea symbols. But plumb their depths and you are on the dark ocean's floor, in the strange company of convoluted sea shells and pop-eyed monsters calculated to disturb any superficial tranquility. Terror of the unknown and unseen is implicit, even in the paradoxical *Perpetual Motion*, whose flock of tops spins away along a deserted ocean fringe. (Argent, to Dec. 17.)—B. K.

Nothing New—Much Borrowed

The large exhibition of the Eight and Two Group, seen last fortnight at the New School, offered little indication of anything really new or extraordinary in the conception or projection of art forms. In fact, one almost runs into oneself falling over the shades of Braque, Mondrian and De Kooning.

Certainly to be simply *new* is a shallow business walled in by its own self-consciousness. Sadly enough, we found light in the works of Milton Resnick and Sue Mitchell, but it is a light too often diffused by studied stratagems and fancy techniques.—M. S.

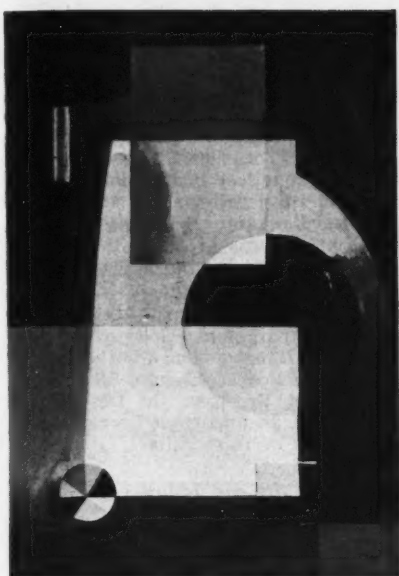
The Private World of Woolman

Paintings by Eugenia Woolman confound and bewilder. Sheets of color—generally in the form of superabundant drapery—sweep and thrash about in an artificial effort to relate a myriad of personal, perplexing symbols. Results often resemble awkward photomontages. Cousins to montages—collages—are also shown. (Argent, to Dec. 17.)—B. K.

Listen to the Mock Birds

Lined up like machines in a penny arcade, Joseph Cornell's ingenious birdcage constructions are clever modern versions of the oldtime peep show. Colorful wooden birds on perches; row upon row of tiny drawers which open and shut to form arrangements as complex as musical chords; coils of wire which shimmy with each rap on the box are the elements comprising these witty, highly original abstractions.

Cornell is too beguiling to be dismissed as a maker of toys. Listen to the tinkle of music box cages. Search for the bird which has flown the coop and see your own reflection captured in a dozen small fragments of mirror. This is art in the sense of ingenuity. It is bound to charm and amuse. (Egan, to Dec. 31.)—B. K.



SCHWITTERS: Collage

A Christmas Garland

If you are one of those people who put off Christmas shopping, you still have time—before the tinsel tarnishes—to pick up a last-minute gallery gift. Better still, spend that Christmas check on a work of art for yourself.

Carlebach's Moderns

Here's a group as varied as a Sears catalogue and full of name-pieces—a Ben-Zion oil, a Chagall gouache, a Lipchitz drawing. Two of Schwitters' oil collages are unique features. Several atypical items also make good collector's gifts: for example, you'll find Milton Avery and Mark Tobey as realists, Burliuk as an abstractionist and Diego Rivera as a cubist. A first-rate present with a less prepossessing autograph is Charles Sebree's small, haunting portrait head.

Contemporary Arts' Conglomerate

Variouly immense is the only phrase to describe the Christmas show at this gallery. Here's your chance to be a major prophet at minor cost, for most of the 135 participants are newcomers to the art world, having had only one or no solo shows at all to date. Likely candidates for both giving and receiving are canvases by Edward Betts, Simon Lewen and M. Visser 'T Hooft.

Serigraph's Shopping Solutions

Shoppers whose budgets are already stretched thin should welcome the idea of giving a serigraph for Christmas. Sixty of them, ranging in price from \$2.50-\$15, are offered in this show which caters to every taste from earthy to ethereal. At an even smaller price, there are even smaller serigraphs in greeting card format. Lush greetings if sent in job lots, these seem ideally reasonable as individual gifts.

Louis Bunce's totemic abstractions are handsome, if a trifle too somber for this festive season. Likeliest gifts are Roy de Carava's flat patterns, striking for their bold or sensitive color; an April-ish print by Ruth Gikow; Frank Davidson's nostalgic *Boy*; Mildred Rackley's humorous abstractions, rich in

color and texture; Hulda Robbins happy-as-a-lark *Boy on a Wheel*; and the inevitable Robert Gwathmey, *Ring-Around-A-Rosy*.

Babcock's Real McCoy and Others

Lovers of realism in art can choose from this gallery's group of selected intimate paintings by American artists, past and present. Ryder, Homer, Inness, Hassam are among the older masters; younger contenders include Lee Jackson, Sol Wilson and Jean Liberte. Hand-some gift suggestions are Whistler's *Girl with Fan*, a gentle portrait which melts away in an other glow, and Twachtman's summary, atypical *Marine*. A semi-abstract by Will Barnet; Lewis Daniel's explosive *Sunset*; Jean Liberte's rainbow-hued *Lobster Cove*, lyrical yet crisp as a New England winter's day; and the not-too-magic-realism of John McCoy's "1847" should please discerning Yuletimers.

—BELLE KRASNE.



WHISTLER: *Girl with Fan*

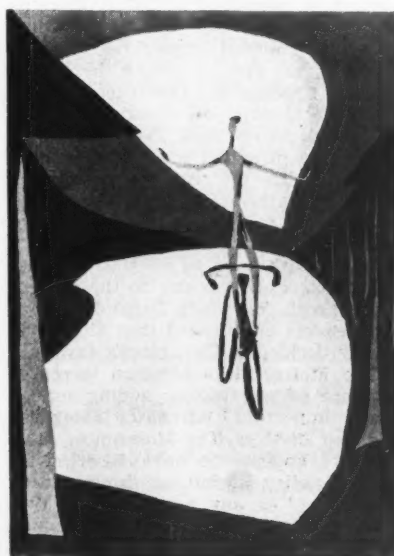
Collectors Carry On with 300 Winners

ON DECEMBER 6, about 300 members of Collectors of American Art gathered in the ballroom of the Hotel Delmonico for the annual distribution. As an added feature, artists executed impromptu paintings which were later auctioned amidst great excitement.

Each member of Collectors will receive some work of art before Christmas. Most will get a print by Avery, Haas, Hopf, Jackson, Maccoby, Peterdi, Racz, Ritter, or Strisik. Eighty were lucky enough to win a painting or a piece of sculpture. We list these fortunates below, the artist's name first, the winner second.

Constantine Abanavas, to Mrs. John Hughes.
Jean M. Ballantyne, to Mrs. Nelson Goodman.
Harold Baumbach, to Mrs. Raymond Brush.
Edward Betts, to Mrs. Warren Wilson.
Grace Borgenicht, to Mr. Renzo Rutili.
Louis Bosa, to Mrs. H. Strong.
Harold B. Cousins, to The Schoneman Galleries.
Stephen Csoka, to Mr. O. S. Lapolla.
Stephen Csoka, to Mr. Kenneth Taylor.
Virginia Cuthbert, to Mr. Herbert Minton.
Naseos Daphnis, to Mr. O. Mathieson.
John De Rosa, to Mrs. Jerry Fields.
Harry Dix, to Mr. L. D. Van Veen Eykelboom.
Harry Dix, to Mr. Bruce Teets.
Joseph Domarecki, to Mrs. Nelson Palmer.
Stephen Dorland, to Dr. Karl Steinhäuser.
Nancy Dryfoos, to Mrs. Leland Rhodes.
Winslow B. Eaves, to Mrs. R. E. Sears.

ROBBINS: *Boy on a Wheel*



Stanley Frey, to Mrs. M. A. Matson.
Theodore Fried, to Mr. J. A. Herwitz.
Samuel Grunwald, to Mrs. M. Schwartz.
Samuel Grunwald, to Mr. Frederick Thornberg.
Agnes Hart, to The Terry Art Institute.
Charles Trumbo Henry, to Mr. Jerry Merzer.
Theo Hios, to Mrs. Sophie Lustig.
Roger C. Holt, to Mr. & Mrs. A. Lecakes.
Roger C. Holt, to Dr. Emanuel Klein.
Bernard Klonis, to Mrs. Wentworth Brown.
Samuel Koch, to Mr. O. L. Aubin.
Albert Kostin, to Mrs. J. H. Noecker.
Sigmund Kozlow, to Mr. Louis Held.
Jean Lanigan, to Mrs. Virginia Swanson.
Rita Leff, to Miss Elizabeth McLean.
John Chapman Lewis, to Mr. & Mrs. E. L. Cody.
Simon Lewen, to Mrs. Forman Hamlin.
Herbert Lindholtz, to Mrs. Theresa Weill.
Einar Lunden, to Mrs. Francis C. Huyck.
Einar Lunden, to Mrs. Dan Goldstein.
Antonio Mattel, to Mrs. Clark Millikan.
Carol Mead, to Mr. & Mrs. George McVicker.
Alex Minewski, to Mrs. Helen Perce.
Herman Mitnitsky, to Mrs. Alfred Lindau.
Susan Moore, to Mr. Allen Pipkin.
Hannah Moscon, to Mr. R. G. Hansen.
Roy Moskowitz, to Mrs. Sylvia Polk.
Maureen O'Connor, to Mr. Paul S. Kerr.
John C. Pellew, to Mrs. A. D. Laurie.
George Peter, to Mr. Jerome Milkman.
Philip Pieck, to Mr. Royal Lowy.
Marion Porter, to Mrs. Helen Kennerley.
Frances Pratt, to Mr. Arthur Young.
Frances Pratt, to Mrs. Cordelia Pond.
Leonard Pytlak, to Mrs. D. L. Pallister.
Lloyd Reiss, to Mr. Philip Stahl.
Stephanie Reynolds, to Mr. L. V. Burton.
Stephanie Reynolds, to Mr. Charles Douglas.
Warren F. Robinson, to Mrs. Dennis Burden.
Bernard Rosenquit, to Mrs. Friz Molden.
Bernard Rosenquit, to Mr. E. T. Stewart.
Conwell Savage, to Mr. Robert Wolbach.
June Schwartz, to Mr. Harry Wolkstein.
Milton Seaman, to Mrs. Charles Pratt.
Ellen Selden, to Mrs. Jules Kramer.
Alvin Sella, to Miss Anne Littlefield.
Henry Sexton, to Mrs. Josephine Reeves.
Dorothy Sherry, to Mrs. Marie Donohoe.
Leighton Smith, to Mrs. Jeannette McKean.
Leighton Smith, to Miss Phyllis Dean.
Harold Stevens, to Miss Cassandra Ritter.
Helen T. Stimpson, to Mr. Stephen C. Clark.
Aif J. Stromsted, to Mrs. Della Berl.
Henry Sugimoto, to Mr. Ralph Baird.
Doris Szalay, to Mrs. Mary L. Griggs.
Joseph Travato, to Mr. Sam Morford.
Stanley Twardowicz, to Mr. Alexander Lindey.
Martha Visser 'T Hooft, to Dr. & Mrs. Donald Chrisman.
Hilda Weingarten, to Mrs. Gertrude Jobes.
Ellis Wilson, to Miss Berthe Ulgren.
Joe Wolins, to Mr. C. Grunwald.
Joe Wolins, to Col. & Mrs. I. L. Branch.

Duveen, New Auction House

The House of Duveen, Inc., began operations December 9 with a sale of furniture, decorations and modern French paintings from the collection of Louise Jeanne de Montreuil and others. The sale was conducted from a warehouse on 80th Street and Third Avenue, and Mr. Charles J. Duveen, Jr., president of the new auction house, said that future sales may be similarly conducted. Business offices of the concern are at 61 West 56th Street.

Review of the Year

[Continued from page 5]

Museum. Also claiming major attention was the first survey in America of 20th Century Italian Art and the educational display, *Modern Art in Your Life*, marking the Museum's 20th anniversary.

The Whitney Museum, now happily divorced from the Metropolitan on the grounds of incompatibility, devoted its 1949 major show to honoring the memory of its late, great director—a show called *Juliana Force and American Art*. Through two generations of American artists, Mrs. Force fought for liberalism in our pictorial expression. In addition, the Whitney paid tribute to the careers of two artists. Max Weber, pioneering modern, was the second living American artist to be accorded a Whitney retrospective exhibition (Kuniyoshi was the first in 1938). The other honor went to Alfred H. Maurer, who first became famous as a conservative painter, turned modern and then ended his career by suicide, little noticed by those who once acclaimed him for his Carnegie "first."

At the Philadelphia Museum, display of the noted McIlhenny Collection demonstrated the keen taste of one of our best contemporary collectors. Exhibition of another famous private collection, that of Walter Arensberg (owner of Duchamp's *Nude Descending a Staircase*) made news at the Art Institute of Chicago. Speculation about the eventual home of the Arensberg Collection is now rife among museum directors. The Portland (Oregon) Museum unveiled its important collection of Northwest Coast Indian Art, given by Axel Rasmussen. The exhibition, arranged by Director Thomas C. Colt, Jr., and Artist Yeffe Kimball, removed the anthropological dust and revealed these objects as a true native art. In a thoughtful exhibition called "Isms in Art Since 1800," Director Gordon Washburn of the Rhode Island Museum tried to explain modern art to the so-called common man. He probably failed, but the exhibition was one of the best of the year.

The Corcoran Gallery traced a century of American art taste (1830-1930), and the Boston Institute of Contemporary Art accomplished a similarly successful task with "American Painting in Our Century." Latest returns would indicate that, despite the powerful influence of expressionism, most Americans have changed less than we think—still prefer Hovenden's *Breaking Home Ties* to Picasso's *Guernica*.

TREASURES FROM EUROPE. Following the very successful national tour of the German-owned masterpieces, found in that Merkers salt mine and brought to America to save them from the Russians, other European treasures have been brought to this country for loan exhibition and safety from political greediness. By far the most important of these is the famous Habsburg Collection of Old Masters from Vienna, also recovered from a salt mine and now on loan to America. On opening day at the National Gallery in Washington, 41,725 viewed the 279 items, ranging from Titian to Renaissance bronzes. From Washington, the Habsburg riches will go to New York's Metropolitan, the Art Institute of Chi-

cago and San Francisco's De Young Museum. Meanwhile, the German masterpieces have been shipped back to Western Germany, after earning more than \$300,000 for the relief of German children.

Museums

No new museums of major importance were opened during the year, but several announced future plans. The Whitney Museum expects to become a next-door neighbor of the Museum of Modern Art, following the gift of a plot of land on 54th Street from the latter institution. The Whitney hopes to move into its new quarters late in 1951; in the meantime will continue operating on West 8th Street. Through the generosity of Georgine Wetherill Smith, Clearwater (Fla.) is planning an Art Center, and Indianapolis is looking forward to the erection of a \$3,000,000 Indiana State Museum.

There were several changes in museum leadership. Rene D'Harnoncourt was named director of the Museum of Modern Art, giving this institution responsible leadership for the first time since founding-director Alfred H. Barr, Jr., was promoted "upstairs." Gordon Washburn resigned the directorship of the Rhode Island Museum to succeed Homer Saint-Gaudens, retiring head of Carnegie Institute's Department of Fine Art. Edmund Robert Hunter resigned from the Norton Art Gallery to direct the activities of Atlanta's High Museum. He was succeeded in West Palm Beach by Willis Franklin Woods, assistant director at the Corcoran. Charles Val Clear succeeded Ralph H. McKelvey as director of the Clearwater Art Museum, and Katherine Coffey followed Director Alice W. Kendall at the Newark Museum. Horace H. F. Jayne resigned as vice-director of the Metropolitan Museum to go with the Department of State Broadcasting Division. Andrew C. Ritchie left the Albright Art Gallery to become director of painting and sculpture at the Modern Museum.

ACQUISITIONS. Alfred H. Holbrook, retired lawyer and former art student of Lamar Dodd, enriched the University of Georgia with the gift of his entire collection of American paintings, valued in excess of \$175,000. The collection formed by the late Alfred Stieglitz, colorful impresario of modern art, was divided among the Metropolitan, Chicago Art Institute, National Gallery, Library of Congress, Philadelphia Museum, and Fisk University, under the direction of widow Georgia O'Keeffe. To the Baltimore Museum was bequeathed the almost fabulous Etta Cone collection of 400 modern paintings, sculptures, and objects of art, together with a gift of \$400,000 to house the treasure. It was due to the modern art appreciation which Director Adelyn D. Breeskin encouraged that Miss Cone finally decided in Baltimore's favor.

The Metropolitan Museum increased its pace of acquisition, adding among other important purchases Chardin's *Blowing Bubbles*. The Museum of Modern Art appears to have deserted its former policy of buying those *chi-chi* trivialities; at any rate the two 1949 exhibitions of acquisitions contained such substantial works as Matisse's *Red*

Studio and Maillol's last great sculpture, *The River*. The National Gallery announced the gifts of a significant Spanish painting—Murillo's *Return of the Prodigal Son*—and three important American paintings—Whistler's *Head of a Girl*, Sargent's *Repose*, and Henri's *Catherine*. The Detroit Institute acquired a long-lost Frans Hals portrait of *Hendrick Swalmius*. A pair of distinguished portraits by Lucas Cranach the Younger was given to the Denver Museum, and to Worcester went a rare *Portrait of a Courtesan* by Tintoretto.

One of the most famous 20th century American paintings, George Bellows' *Edith Cavell*, now belongs to the Springfield (Mass.) Art Museum. Mrs. Gardner Cowles, Sr., gave the Des Moines Art Center an important bronze statue of *Pegasus* by Carl Milles.

Art and Industry

Those who hoped that the demands of American industry would replace the tax-ridden private collector, were rudely awakened in 1949. The Pepsi-Cola Competitions, despite the fact they had garnered a million dollars worth of free publicity and Director Roland J. McKinney had made the last the best of the five exhibitions, were discontinued. Two important factors swayed the decision of Walter S. Mack, Jr., Pepsi-Cola president: a falling stock market and the fact that the artists had decided to be difficult. Even \$41,500 in prizes and awards failed to attract many important pictures. A little prosperity had killed the golden goose. Said Walter Mack: "We were interested in quality primarily, and we thought that the work of legitimate artists, as opposed to that of commercial artists, could have value for industry and help improve the standards of public taste in America. Evidently the artists did not give us their best efforts." About the time Mack made his decision, La Tausca bowed out of the fine arts picture and the Encyclopaedia Britannica collection was turned over to William Benton, now Connecticut Senator, to dispose of as he saw fit. (For the Hallmark Greeting Card Company's more optimistic view of this subject, see page 7.)

Auctions

Despite the depressive market trend, the Parke-Bernet Galleries, the leading art auction firm, announced a gross total of \$5,618,628—an increase of \$400,000 over last year's total. However, in his annual president's report, Hiram H. Parke said: "I find the prices for middle bracket property continued a decline first evident two years ago, reflecting the general deflationary trend; prices for superior and rare objects were stable." Outstanding auction event was the liquidation of the Joseph Brummer collection, which realized \$739,510. Sales at the Plaza Art Galleries totalled \$1,322,656. The Kende Galleries, now on 57th Street, realized more than \$1,000,000.

Sculpture

For the first time in years, sculpture, orphan of the arts, was given more adequate representation in the exhibi-

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tion galleries of the nation. The Philadelphia Museum presented the third section of its sculpture international to select sculptors to do the remaining historical groups for The Ellen Phillips Samuel Memorial on the East Bank of the Schuylkill River—an exhibition that offered \$45,000 in commissions and another \$20,000 in purchases. Bought from the show were Gerhard Marcks' *Maja*, Francesco Messina's *Pugilatore*, Luis Monasterio's *Head of a Woman*, Wharton Esherick's *Reverence*, Oronzio Maldarelli's *Gemini*, Anthony Lauch's *St. John*, and Sylvia Shaw Judson's *Lambs*. Winners of the commissions will be announced later. For its fifth annual summer show, the University of Iowa, under the direction of Lester D. Longman, surveyed contemporary American sculpture, organized a show that is still being praised. The Virginia Museum also undertook the more expensive task of presenting sculpture instead of paintings—aimed at showing the diversity of contemporary sculptural expression, from Rodin to Calder. Under the sponsorship of Mr. and Mrs. Otto Spaeth and the Liturgical Arts Society, New York saw a successful demonstration of how modern sculpture can replace the gilded chromos in our churches. As a result, the National Sculpture Society will hold in 1950 a national competition in ecclesiastical sculpture.

Prominent among the artists who were removed from the art field by death was Walt Kuhn, dynamic and dogmatic promoter of modernism, who died July 18, aged 71. Jose Clemente Orozco, one of Mexico's three great revolutionary artists, died September 7 of a heart attack, aged 65. Edmund Greacen, noted sculptor and teacher, passed away at 72 on October 4. Victor Higgins, one of the famous seven artists who founded the Taos Art Colony, died at 65 on August 23, of a heart attack. Simka Simkhovitch, noted for his child portraits, died suddenly on February 25, aged 55. Henry Hering, the sculptor, died aged 74 on January 17. William Thoeny, who fled Hitler's state slavery in the 1930's, died of a cerebral hemorrhage at the age of 61.

Gullagers Go to St. Louis

Three early American portraits, the work of Christian Gullager and Walter Robertson, and Audubon's pen and watercolor drawing, *Black-tailed Hare*, have been acquired by the City Art Museum of St. Louis.

The Gullagers—Mrs. David Coats and Captain David Coats—were in the recent definitive exhibition of his work at the Worcester, Mass., Museum of Art. Gullager, in his day rated as one of the two best portrait painters in Boston, is described by Director Perry T. Rathbone as "just now being recognized as one of the more significant painters of the 18th century."

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It Is Van Gogh?

[Continued from page 15]

tion); that it bears a linear monochrome drawing of a head in Japanese style; that it is executed over another painting which was already extensively cracked, and that it bears no less than three inscriptions purporting to establish its history.

The jury added, however, that "within the time available for study, exhaustive analytical work was not feasible." Because of this limited time, it said, certain possibilities in examination were not exhausted, since none gave "promise of yielding data significant of authenticity." Among these unexplored possibilities were mentioned precise identification of the paint medium; development of any hypothesis of origin that might have been consistent with the evidence, and a search for reference data such as the source of the head drawn in the Japanese style.

Besides tests that were not made because of insufficient time, the jury listed several steps that were made in the inquiry but brought forth no facts found to bear on authenticity and so, consequently, were not reported. Among these they mentioned examination by ultra-violet radiation and by candlelight, study of the handwriting, and photography by infra-red radiation.

In conclusion, ruled the jury, the evidence reviewed "stood against an assumption of authenticity."

De la Faille's Answer

Immediately after the jury's verdict was published, Dr. J. B. de la Faille, one of two Van Gogh experts who had judged the picture to be authentic, sent a sharp rebuttal from Holland, where he had returned after a special trip to this country to testify before the jury.

Dr. de la Faille, who is the author of several books on Van Gogh, including a four-volume catalogue of his works, declared that the Metropolitan's jury in its report "deliberately omits three facts scientifically established by the committee, and reported to me by Mr. Murray Pease, of the Metropolitan Museum of Art. First, it was scientifically established by the Committee's own research that the paint used was of the same consistency and quality as in all known Van Gogh's. Secondly the crackle of the painting itself scientifically establishes that it is at least two generations old. This establishes that it was executed at a time when Van Gogh was unknown and his pictures commanded no price whatsoever. Thirdly, this committee scientifically established, states Dr. de la Faille, "that the name 'Vincent' painted in oil was done at the same time as the painting itself was created, thereby eliminating any question that someone could later have added the Van Gogh signature."

Dr. de la Faille thereupon reminded the jury that Van Gogh himself, as many other painters, repainted old canvases frequently, and that his letters specifically mention this fact, thus accounting for the fact that *Study by Candlelight* has another painting underneath it. He stated that many of Van Gogh's pictures were left unfinished. He also claimed that of his more than 800 paintings, only 122 were signed, and that consequently "the presence or lack

of a signature can shed no light on authenticity or lack of it."

Dr. de la Faille also quotes Van Gogh's many references in his own letters to his preoccupation with Japanese drawings. He concedes that the color of *Study by Candlelight* is untypical, but suggests that a falsifier would hardly choose to work with an uncharacteristic palette. In this connection he mentions Van Gogh's own letter referring to his great interest in painting by artificial light. Dr. de la Faille insists that Van Gogh's brushstrokes are different in all of his paintings, a fact which intensive study of the paintings within the exhibition would have revealed.

In conclusion, he points out that there was no time limitation on the jury, that it held the picture for two months, and might have kept it for six.

So it would seem that the controversy is far from settled, the Metropolitan's silence to the contrary notwithstanding. There is much talk in the air of suits and countersuits, and most of it is probably as sound as the rest of the scuttle-but which the whole ineptly handled situation has dredged up. Experts have been indiscreet in their declarations that this or that Van Gogh in this or that museum or private collection is a fake. Some rival picture dealers have been laughing derisively.

But it is not nearly as funny as they may think. Potential picture buyers are watching the whole fracas with interest and increasing skepticism. Some have been heard to say that maybe they'll stick to stocks and bonds, or real estate, where the risks are calculable or the values based on something tangible.

Perhaps someone will come along sometime with positive proof that *Study by Candlelight* was painted by a specific person at a specific time—and Van Gogh was not the person and the time was not 1888. Until that day, if it should come, there will be those who, with sufficient reason, believe the picture to be good, and those who, with equal cause, do not.

In the meantime, however, it might be a good idea to put it on public display. Too many people on both sides of the ocean (among them Van Gogh's own nephew, who was nearly sued in consequence), have been making statements without having seen it at all.

Auction Calendar

- December 15. 8 P.M. Parke-Bernet Galleries: Property of estate of Albert E. McVitty & property of Keith Warner & others. Modern paintings, colored lithographs, African sculptures. Includes works by Vlaminck, Avery, Marin, Chagall, Picasso, Utrillo, Redon, Klee, Kokoschka, Raffaelli, Morisot, Degas, Boudin & others. Exhibition from Dec. 10.
- December 16. 8 P.M. Kende Galleries: Property of Mr. Charles Clerc & others. Modern paintings by Renoir, Laurencin, Vlaminck, Avery, Cassatt & others. 19th century paintings. Exhibition from Dec. 10.
- December 15, 16 and 17. 2 P.M. Parke-Bernet Galleries: Property of Isabella Barclay, Inc., & others. French 18th Century furniture & Dresden & other porcelains, textiles, tapestries & rugs. Exhibition from Dec. 10.
- January 3 and 4. 2 P.M. Parke-Bernet Galleries: Property of Edgar Bromberger. Chinese porcelain mainly of the Sung dynasty, on exhibit at Brooklyn Museum from 1940 until recently: Property of New York & Chinese owners. Chinese porcelain of later dynasties. Exhibition from Dec. 29.
- January 4. 8 P.M. Parke-Bernet Galleries: Collected by the late Godfrey A. S. Wieners. Americana (books, autograph letters, prints). Exhibition from Dec. 29.
- January 5, 6 and 7. 2 P.M. Parke-Bernet Galleries: Property of Mrs. Guy F. Cary, Gerard B. Lambert, & others. English furniture, Chinese art, Oriental rugs, & decorative objects.

The Art Digest

Artists Season Greetings

[Continued from page 7]

and the other half of the international prize, Edouard Georg's *Nativity* is a syrupy kin to the Evergood. Guillemette Morand's version of the same theme is one of those blow-hot-blow-cold paintings which stands or falls according to the determination with which it is defended. Christian Caillard's *Christmas in the Midi*, a competent painting of a barren orchard, looks like a late Van Gogh and, if tied to the Christmas theme, must be tied by a verbal apology. As for the others in the French troupe, the best that can be said for them is that they have let go of Picasso's coat tails only to grab hold of colorists like Matisse and Villon.

There remains the question of how this competition will help to develop an appreciation of fine art. First of all, a show of 70 paintings—the cream of the two sections—will be shuttled all around this country. But then, the public will also get to see many of the paintings while opening Christmas mail.

Mr. J. C. Hall's attitude toward his bumptious baby is altruistic. He has no illusions about the role which it will play in his business. No clause in the rules demanded that entries meet greeting card specifications. The only hitch was that they, in some way, had to reflect the Christmas theme—and a Christmas title in many cases seems to have obviated even this hitch.

Demanding little, Mr. Hall has promised little. He isn't obligated to reproduce a single painting. He expects to use a few of the winners (a likely guess is that he'll grab up the Cetone, Koppe, Curtis, Sharpe and Stevens among the Americans, and among the French he ought to consider the Denoyer, Chevalier and Brielle). But he will also adopt a number of paintings which were orphaned by the juries of admissions in both countries.

The paintings reproduced will come under the heading of "fine art" cards; but probably 80 or 90 per cent of the Hallmark cards will still be staff-designed, tailor-made to the tastes of the Santa-loving American public. That, as anyone knows, is the difference between good art and good business.

Mr. Hall is all smiles over the competition and admits, frankly, that he thinks it will be good for business. This should be answer enough for those who ask if, from Hallmark's vantage point, the competition justified the cost. After all, what advertising campaign could drum up publicity worth half the ruckus created by both the Paris and New York shows? And what if some artists are up in arms over the results? As Hallmark sees it, the more todo today, the more business tomorrow. As the artists see it, Hallmark's business is a good thing for art.

Cooper Union Appointment

E. Maurice Bloch has been appointed Keeper of Drawing and Prints at the Cooper Union Museum for the Arts of Decoration. Mr. Bloch has been on the faculties of New York University and the Universities of Missouri and Minnesota and on the staff of the Metropolitan Museum of Art.

December 15, 1949

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ART BOOKS

By JUDITH K. REED

Refreshing Greek Art

"Approach to Greek Art" by Charles Seltman. 1949. New York: Studio Publications. 121 pp. of text and 108 plates. "Approach to Greek Art" is a rare book: a scholarly work that looks at ancient masterpieces with the fresh enthusiasm of a discoverer. But since the author is a well-known English scholar (a Fellow of Queens College and a Classics lecturer at Cambridge, he arranged the important 1946 exhibition of Greek art at the Royal Academy) his enthusiasm is backed by authoritative and original research. Furthermore, Seltman can write simply and directly without overwhelming the lay reader. What he has to say should delight all those art lovers who fail to find in the celebrated Greek marbles the greatest glory of Western art. For Seltman believes that the Greeks themselves really esteemed above all the so-called "minor arts," and much of his work consists of a reappraisal of early and late Greek culture: the art of engraving-embossing, chasing-carving.

In addition to tumbling some famous marbles from their pedestals, the author has other aims, among them: "to overthrow some of the more lingering heresies which have promoted theories about the Greek cult of Beauty, the Growth and Decay of Art, the 'minor' status of certain arts, the ineptness of formalism and the meretriciousness of representational art." This is a tall order, but the author comes out well—as does the reader who benefits from all this by sharing a refreshing, new view of Greek art. In addition to the interesting and substantial text, the book contains 108 handsome plates, including many of works not seen in reproduction before.

Jewish Art

"Jewish Artists of the 19th and 20th Centuries" by Karl Schwarz. 1949. New York: Philosophical Library. 273 pp. Illustrated. \$4.75. A dual-theme book which surveys—objectively—the increasing contribution of Jewish painters, sculptors and graphic artists in Europe, America and Palestine during the nineteenth and twentieth centuries and—less objectively—tackles the difficult problem of what makes Jewish art Jewish (if there is such a thing), this new work by an Israeli author is only partially successful. Enlightening and factual is the history of lively Jewish participation in the arts, which really began only in the last century (the author takes the date 1791, the year the French Constituent Assembly gave recognition to Jews as citizens with all civil rights, as the turning point of modern Jewish history).

More controversial are other aspects of the book where it is implied that the Jews of Europe, living apart from their environment to a great extent, developed special types of vision and certain attitudes that are clearly reflected in the art produced by their members. In support of this thesis the author cites

the lives and art of Modigliani, Pascin, Soutine and others as members of a specific Paris school of Jewish art. This is highly speculative material, based as much upon a special kind of mysticism and interpretation as upon ascertainable fact.

While it may be true that there are certain conditioned attitudes that can be identified as Jewish in a regional way (as say, Russian Jewish melancholy which, after all, is just Russian) it is doubtful if they are identified with basic inherited personality (as the author seems to believe), rather than with acquired environmental traits. He asserts for example that Jewish artists don't go in for abstraction, a thesis unsupported by the facts.

Another debatable point is the author's emphasis on the lack of Jewish pictorial tradition, particularly in view of the startling discoveries at the Dura Europos synagogue, of which the author makes no mention.

More convincing are the chapters on Jewish artists in America and the analysis of the problems of the artist in Palestine. Early essays on Jewish genre painters are also informative. The book should provoke stimulating discussion and enlighten many about some aspects of the Jewish contribution to art.

Book Briefs

Good news for last minute Christmas shoppers and book lovers in general are the new prices announced for Phaidon Books (Oxford University Press). Because of the British devaluation of the pound, eleven splendid volumes—on Van Gogh, Bellini, Cézanne, El Greco, Hals, Michelangelo, Raphael, Rembrandt, Rodin and Tintoretto—can now be had for only \$5, a price that makes the series, always relatively inexpensive for its quality, the best book buy of the year. Also reduced by the same house are two other outstanding volumes, *Chinese Painting* and *Drawings of Rembrandt*, now \$6.

Books issued by other publishers with British affiliations, are similarly marked down, among them the revised edition of Herbert Read's *Art Now* (Pitman), selling for \$6 instead of the previously announced \$7.50.

Some frank comments on problems of Swedish book art and notes on outstanding Swedish designers are found in a booklet accompanying the exhibition of Swedish Book Design, now on view at the Lakeside Press Galleries in Chicago through December.

Latest Books Received

"The Painter in History" by Ernest H. Short. 1949. New York: W. W. Norton & Co. 102 pp. Illustrated. \$6.

"Wanda Gag" by Alma Scott. 1949. New York: University of Minnesota Press. 235 pp. \$3.

"English Art: 1307-1461" by Joan Evans. London: Oxford University Press. 272 pp. Illustrated. \$10.

"Painting with Jerry Farnsworth" by Jerry Farnsworth. 1949. New York: Watson-Guption Publications. 128 pp. 54 plates in color and black and white. \$7.50.

Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

(Unless otherwise indicated, open to all artists)

Birmingham, Alabama

10TH ANNUAL EXHIBITION WATER-COLOR SOCIETY OF ALABAMA. Feb. 1-28. Gallery, Public Library. Media: transparent and opaque watercolor. Jury. Prizes. Entry cards and work due Dec. 31. Write Miss Belle Comer, 1114 South 16th St., Birmingham, Ala.

Cincinnati, Ohio

1ST BIENNIAL INTERNATIONAL OF CONTEMPORARY COLOR LITHOGRAPHY. Mar. 2-Apr. 6. Media: original color lithographs. Purchase awards. Entry blanks and work due Jan. 31. Write Print Department, Cincinnati Art Museum, Cincinnati 6, Ohio.

Hartford, Connecticut

40TH ANNUAL EXHIBITION CONNECTICUT ACADEMY OF FINE ARTS. March 11-Apr. 2. Avery Memorial. Entry fee. Circulars and entry blanks available in January. Write Louis J. Fusari, Secretary, P. O. Box 204, Hartford 1, Conn.

New York, New York

AMERICAN WATERCOLOR SOCIETY 33RD ANNUAL EXHIBITION. Jan. 29-Feb. 19. National Academy Galleries. Media: watercolor, pastel. Jury. Prizes. Fee for non-members \$3 for two entries. Work due Thursday, Jan. 19. Write M. Ryerson, 58 West 57 St., New York, N. Y.

34TH ANNUAL EXHIBITION. Kennedy & Co. Feb. 3-28. Media: Prints—Intaglio, Relief, Planographic. Juries. Prizes. Entry fee. Work due Jan. 11. Write to The Society of American Etchers, Gravers, Lithographers and Woodcutters, 1083 Fifth Ave., New York 28, N. Y.

AUDUBON ARTISTS 8TH ANNUAL EXHIBITION. Apr. 27-May 17. National Academy. All media. Jury. Gold medals and cash prizes. Entry fee \$3. Entry cards and entries due Apr. 13. Write Ralph Fabri, 1083 Fifth Ave., New York 28, N. Y.

4TH NATIONAL PRINT ANNUAL. Mar. 22-May 21. All print media excluding monotypes. Entries due Jan. 25. Write Department of Prints and Drawings, Brooklyn Museum, Eastern Parkway, Brooklyn 17, N. Y.

11TH ANNUAL EXHIBITION. Mar. 6-Apr. 29. Media—serigraphy (no photographic stencils). Jury. Prizes. Entry fee \$2.00. Entries due Feb. 15. Write Doris Meltzer, Serigraph Galleries, 38 W. 57 St., New York 19, N. Y.

Philadelphia, Pennsylvania

22ND ANNUAL OF LITHOGRAPHY. Jan. 9-27. Media: Lithographs made in 1949. Entry fee \$7.50 to non-members. Work due Dec. 29. Jury. Prizes. Write The Print Club, 1614 Latimer St., Philadelphia 3, Pa.

Portland, Maine

67TH ANNUAL. Watercolor and Pastel. Feb. 5-26. Entry fee \$1. Work and entry cards due Jan. 25. Oil. Mar. 5-26. Work and entry cards due Feb. 21. Both juried. Write Miss Bernice Breck, D. M. Sweat Memorial Art Museum, 111 High St., Portland 3, Maine.

REGIONAL SHOWS

Dallas, Texas

3RD SOUTHWESTERN EXHIBITION OF PRINTS & DRAWINGS. Jan. 22-Feb. 12. All print and drawing media. Open to legal residents of Ark., Ariz., Colo., La., N. M., Okla., and Texas. Jury. Prizes. Write Dallas Museum of Fine Arts, Dallas 10, Texas.

Decatur, Illinois

6TH ANNUAL CENTRAL ILLINOIS EXHIBITION. Mar. 5-Apr. 1. Open to Illinois artists within 150 miles of Decatur. Media: oil, watercolor. Prizes. Work due Feb. 20. Write Jarold D. Talbot, Decatur Art Center, Decatur, Ill.

Hagerstown, Maryland

18TH ANNUAL CUMBERLAND VALLEY ARTISTS. Jan. 29-Feb. 26. All media. Open to artists resident within 70 miles of Hagerstown. Jury. Prizes. Write John R. Craft, Washington County Museum of Fine Arts, Hagerstown, Maryland.

Newark, N. J.

8TH ANNUAL OPEN EXHIBIT N. J. WATERCOLOR SOCIETY. Open to N. J. artists. Media: watercolor & pastel. Fee \$3 for non-members. Jury. Prizes. Work due Dec. 27-8. Write Kathleen Vante, 41 S. Fulerton Ave., Montclair, N. J.

Norfolk, Virginia

8TH ANNUAL OF CONTEMPORARY VIRGINIA AND NORTH CAROLINA OIL AND WATER COLOR PAINTINGS. Feb. 5-26. Museum of Arts & Sciences. Open to artists born or resident in Virginia or North Carolina. Oil and Watercolors. Jury. Prizes total \$350. Entry cards due Jan. 23. Work received Jan. 16-23. Write Mrs. F. W. Curd, 707 Stockley Gardens, Apt. 2, Norfolk 7, Va.

Omaha, Nebraska

THE MIDWEST. Feb. 1-March 10. Open to residents of Wyo., Okla., N. D., Minn., S. D., Nebr., Iowa, Mo., Kans. and Colo. All media. Jury. Prizes. Work due by January 16. Write to Mrs. Nan Carson, Joslyn Art Museum, 2218 Dodge St., Omaha 2, Nebr.

Pella, Iowa

2ND ANNUAL PELLA AND VICINITY EXHIBITION. March 1-15. Open to residents of Iowa or Missouri formerly or presently living within 100 miles of Pella. All media. Entry fee \$50. Prizes. Work due Feb. 15. Write John Wesle, Director, Central College Galleries, Pella, Iowa.

San Antonio, Texas

TEXAS WATERCOLOR SOCIETY EXHIBITION. Feb. 8-29. Witte Museum. Open to present and former Texas residents. Jury. Prizes. Entry fee \$3.00. Entry cards due Jan. 25, work due Jan. 28. Write Mrs. R. Dunn, 247 E. Oakview, San Antonio, Texas.

Seattle, Washington

21ST NORTHWEST PRINTMAKERS INTERNATIONAL EXHIBITION. Mar. 8-Apr. 2. Art Museum. Open to all artists. All print media. Entry fee \$2.00. Purchase prizes. Entry cards due Feb. 13. Work due Feb. 15. Write Mrs. Wm. F. Doughty, 718 E. Howell St., Seattle 22, Wash.

Sioux City, Iowa

IOWA MAY SHOW. Media: oils. Open to legal residents of Iowa. Prizes. Entries due Apr. 10. Write Sioux City Branch of the American Association of University Women, 613 Pierce St., Sioux City, Iowa.

Springfield, Massachusetts

31ST ANNUAL JURY EXHIBITION. Feb. 5-26. George Walter Vincent Smith Museum. Sponsored by Springfield Art League. Open to League members. Membership dues \$4.00. Media: oils, watercolors, prints, sculpture and crafts. Jury. Prizes. Work due Jan. 25. Write Ralph E. Burnham, 38 Arch St., Springfield 7, Massachusetts.

SCHOLARSHIPS & COMPETITIONS

New York, New York

ECCLESIASTICAL SCULPTURE COMPETITION. Awards total \$1,800. Open to sculptors in the United States. Anything pertaining to life and time of Christ and/or persons or episodes associated therewith. Media: Any permanent material or plaster. Entries must be in the round and not exceed 18" in their largest dimension. Handling charge \$3.00 per entry, three entries per competitor. Selections to be exhibited at French & Co. Closing date April 30. Write National Sculpture Society, 1083 Fifth Avenue, New York 28, N. Y.

JULORE DESIGN COMPETITION. Prizes total \$1,000. Open to students of fine and applied art schools. Awards given for fabric and wallpaper designs. Write Julore, 13 East 53 St., New York, N. Y.

ROME PRIZE FELLOWSHIPS. Open to American citizens. Research fellowships carry stipend of \$2,500 and residence at Academy; other fellowships carry stipend of \$1,250, transportation, studio space, residence and travel allowance. For one year beginning Oct. 1, 1950. Applications due Feb. 1. Write Miss Mary T. Williams, American Academy in Rome, 101 Park Avenue, New York 17, N. Y.

TILE CORP. OF AMERICA COMPETITION. Open to architectural students. Four awards for design of children's tuberculosis sanatorium, two for a sketch of end wall for flower shop. Due May 29 and April 17 respectively. Write Beaux-Arts Institute of Design, 115 E. 40 St., New York 16, N. Y.

LLOYD WARREN SCHOLARSHIP. \$5,000 to be used for architectural study and travel for 18 months. Open to U. S. citizens, unmarried, under 30, having architectural degree or equivalent by June 1950. Competitive exercises begin Jan. 21. Application due Jan. 10. Write Lloyd Warren Scholarship Committee, 115 E. 40 St., New York 16, N. Y.

Evelyn Marie Stuart Says:

Here is a tale which shows us how to recognize a born artist. It is about an artist of note who, during quiet hours, studied the footprints of fellow humans on the sands of Santa Monica beach. He noted that curious variations in the prints gave him clues to the age and sex, the physique and psychology of people who had left them.

One strong track which he saw every morning looked as if it had been made by someone with feet so deformed as to leave a print more like an animal's than a human's. One day, arriving earlier than usual, he saw a muscular woman beating a path back and forth. On talking to her, he learned that she was a ballerina, doing a daily turn to keep fit. Looking at her feet, he saw, for the first time, the deformities that ballet slippers conceal, the deformities that make it possible to dance so gracefully on tip-toe.

From this story, we learn what makes an artist. An artist is a *see-er*, a creature with a predilection for visual experience, somebody who looks at things just for the delight of stimulating his mind by exercising his sense of sight.

"By their fruits ye shall know them." Thus, you will know the artist for what he is even in childhood because, like Benjamin West, he begins early to "copy nature." Copying nature may be a poor place to stop an artistic career; it is the only place to begin one.

Channeling Art's Energies

Though it's just a wee, sma' attempt, television is starting to do for art what radio has done for music. Those who have developed pernicious televisionitis while watching for signs of this logical wedding between two visual arts can face video more cheerfully these days. Art has taken its place on a weekly T-V show. Right now, this show is the first and only regularly scheduled television program devoted exclusively to the presentation of art films.

Televised every Tuesday night from 9:30-10:00 p.m., over WJZ-TV, channel 7, the ABC Library of Art Films aims to give as wide a variety of subjects as possible. "Henry Matisse," "Henry Moore," "French Tapestries Visit America," "Fabrics of the Future" and "We Decorate our Home," based on art in the home, are among the films shown to date. The program should be of great interest to the art world.

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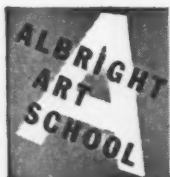
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ETHEL EDWARDS: Portrait of Gonzalez

Art School News

Gonzales: "Love Is a Substitute"

"WHERE TALENT ENDS, love is a substitute." This graceful Spanish variant of the English "one per cent inspiration, 99 per cent perspiration" formula, succinctly expresses the philosophy of Xavier Gonzalez, painter and teacher.

Gonzalez, as a painter, is quite at home in any medium, and his style, while always distinctively personal, has varied from the completely abstract to the almost academic. As a teacher, this same elasticity and experimental, open-minded attitude enable him to sympathize with the work of each student in very heterogeneous groups.

Gonzalez always approaches students' work with an attitude which he calls modesty, but which might be called democracy.

"Something I keep always in the back of my mind is this: Suppose the great painter of our time were in my class, could I tell? Look, a student comes to register. His name—Paul Cézanne. He says, 'Mr. Gonzalez, I am the son of a banker, I have time and money, I want you to teach me to paint.' Good. I ask him to put up his pictures and I look at them. Could I tell him 'I cannot teach you. You are a great painter.' Well, I don't think so. That is why I always feel that I may not know better, I must not be too quick to judge, to say what is wrong."

His spacious 67th Street studio, a casual room dominated by a huge unfinished oil and a comfortable litter of smaller canvases, paints, brushes, etc., was the setting for an interview with Gonzalez about some of the problems of teaching and learning art. Or more properly painting.

For one of the first things Gonzalez demands is a clear distinction between the terms "artist" and "painter." "An artist," he exclaims, his expressive hands adding emphasis to the words, "anyone can call himself an artist. A man has an exhibition. He calls himself an artist. Can you say he is not? But to be a painter one must study and work, learn the traditions, learn the craft, then one can become a painter."

Xavier Gonzalez is a wiry man, very tanned, with greying hair which he is apt to pull straight up when he is excited—that is, whenever he is deeply serious about anything. His hair was almost perpendicular to his head when he spoke of the function of the teacher.

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In error: The advertisement for David Fredenthal Art Classes, held at 637 Madison Ave., N. Y., in Dec. 1, 1949 issue, carried a heading mentioning the Salpeter Gallery, 36 W. 56, N. Y. Mr. Fredenthal is in no way connected with this gallery.

December 15, 1949

The teacher's job is to help his students become painters. Gonzalez feels that he can best do this not by giving them rules and instructions but by studying the individual student and his work, by seeing what is unique and personally expressive for him, and by helping him to realize this individual quality.

That this makes him a very fine teacher indeed, is eloquently attested to even by the bare chronology of his career which is thus summed up in the catalogue of the Brooklyn Museum School: "Was Director of Art, Sul Ross Teachers College, Alpine, Texas; Professor (1929-43), Newcombe Art School, Tulane University, La.; Art Director, U. S. Army, Office of Educational Information (1944-45); Directs Summer School of Painting at Wellfleet, Mass." Assisted by his wife, painter Ethel Edwards (incidentally the model for his 1948 Carnegie picture) Gonzalez now conducts private classes in his studio in addition to instructing in Brooklyn.

Gonzalez never shows students his work, never paints or draws on their work, and only rarely gives demonstrations. He is proud of the fact that forty of his students will almost invariably produce forty pictures completely different in every respect.

What Gonzalez strives to do is to educate the student in the most literal sense of the word. Without dwelling on any particular aspect of any particular painting, he "talks around the picture," makes the student see for himself what is valid and what is spurious in his work.

Gonzalez gets a lot of hard work from his students because he expects, rather than demands, it. He has no use for any conventional routine of teaching. All learning, he believes, should be concurrent. As a student, and throughout his career, an artist learns technique, history and traditions. He also experiments and develops his own ideas from many sources. Gonzalez himself has an ever-growing stack of huge notebooks filled with all sorts of sketches and notes covering everything from nudes to nuclear physics.

One might expect that such a hard working artist and serious teacher would be rather annoyed with the amateur. Quite the contrary. He feels that painting is a natural form of expression for everyone, and that all who wish to paint should be encouraged in it. He thinks, too, that the most exciting classes for both teacher and student are those in which students with a great diversity of background and interests are presented. This attitude may be responsible for the fact that two of Gonzalez' amateurs took prizes in professional competitions a short time after they began painting.

Perhaps Gonzalez' teaching methods can be explained by his conception of what qualities are important to a painter. Talent, confidence in his work, and tremendous drive and love for his work. The teacher should nurture and encourage these qualities, not kill them with dogma and misunderstanding.

Finally, Gonzalez' Golden Rule for the good teacher is "Be ready to learn something too. A good teacher often says, 'I don't know.'"

—PESELLA LEVY.

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From Mrs. Oehler

Your national chairman for American Art Week contributes the following:

The American Artists Professional League sponsors the Fair or Dual Jury system. This means that two juries of broad yet varying concepts are available for the same exhibition. Thus each entrant can state which jury he desires his work to be judged by, while he places himself at the consideration of a group supposedly sympathetic to, and understanding of, what he is doing.

There is no state that we know of where this method is more effectively exercised than in New Jersey, where it was first tried out. There "professional" and "amateur," "conservative" and "modern" come together in a beautiful collection representing art in America today. This year, the nineteenth annual showing of the New Jersey State Exhibition at the museum in Montclair, the home of the New Jersey Chapter of the AAPL, was under the auspices of the Montclair Art Association and the New Jersey Chapter of the AAPL. It was the American Art Week contribu-

tion, on view through November, and meeting with the full approval of the National Executive Committee.

As an expression of its high regard for F. Ballard Williams, National President of the AAPL, his work, and the privilege of having had him for a close associate, the Montclair Museum arranged a showing of his paintings, running through December. The President and Trustees held a formal opening Sunday afternoon, December 4. For 35 years Mr. Williams served as Art Committee Chairman on the Board of Trustees of the Montclair Art Association.

—HELEN GAPEN OEHLER.

Leading the Way

A big step forward will have been taken if the plans and suggestions of the League's Committee on Technic, as reported on December 2 to the Fine Arts Federation of New York by its Committee on Painting, is generally studied and followed by the architects of the country.

This report should be read by all artists. Its presentation here would be incomplete unless credit were given to

PRIZE FOR AMERICAN ART WEEK—Painting by HILDEGARD MULLER-URY. Born of Swiss parents in Greenwich Village, New York. Received her art education with Hugo Breckenridge, George Bridgman, Frank Vincent Dumond, William Leftwich Dodge, Ivan Olinsky and Wayman Adams. Member of numerous art groups and organizations. Recipient of many prizes and citations as in All Florida Art Show, Ogunquit Art Center, Palm Beach Art Center, and others.



the splendid and thoughtful work which your Secretary, Wilford S. Conrow, has done for more than two decades on this and the matter of artists' colors.

The text of the report follows:

Report of the Painting Committee

I. Your Committee wishes to felicitate our Officers and Board on the adoption by The Art Commission of the City of New York, at its June 1949 meeting, of your recommendation that a prerequisite to the Art Commission's acceptance of a contemporary painting shall be hereafter a statement, signed by the artist, that only artists' paints made of pigments with a known history of permanence had been used for that work of art.

May your Standing Committee on Painting suggest that similar letters of recommendation be sent by our President to the proper authority in each of the museums in this great area that derive their financial support in any part from the City of New York.

II. Because the F.A.F. of N. Y. is rich in delegates of the outstanding architectural societies of America, it seems to your Standing Committee on Painting that we should here speak out on behalf of all artist-painters on a subject that only architects can correct.

We respectfully urge architects, when planning interiors in which paintings may be hung, to designate wall spaces and artificial lighting that will illuminate paintings hung as planned by the architect without reflections of light. It is doubtful if architects can render a greater service to a sister art than favorable consideration of and habitual action on this important suggestion.

The architects are familiar, we are sure, with the studies in this field of the British architects, S. Hurst Seagur, F.R.I.B.A., published in the *R.I.B.A. Journal* more than 25 years ago and reprinted in the 1920's in *The American Architect*. The idea is that light must not carom off from the face of a painting into the eye of one who views the work of art. American lighting engineers seem supreme in their field, and the most pertinent formula, presented as a practical rule-of-thumb, seems to be that the distance from one-third up on the canvas to the ceiling equals the distance from the wall to the center of the source of light of the fixture installed.

Faithfully,

GORDON GRANT
ALBERT T. REID

FREDERIC WHITAKER
JOHN SCOTT WILLIAMS

WILFORD S. CONROW, *Chairman*

New York City Show

Numerous inquiries have come in about a New York City Chapter exhibition this spring. This is under consideration and much will depend on whether sufficient space, within our means, can be found. So far it is a dreary outlook.

But there is nothing like being ready for such an eventuality, and our diligent officers are not asleep. Meanwhile, keep your eyes and ears open and write in expressing your ideas about galleries and the best date.

A Score for Our Sculptors

A case which your League has long watched and helped by digging up material showing how wills are perverted and the wishes of the authors thwarted, was decided in favor of the sculptors by the State Superior Court in Connecticut recently.

Here the specific terms of the will of Ella Brun McManus were being twisted so that her bequest might be spent for a library instead of sculpture as designated. She had written, "I direct *especially* that the most competent and gifted sculptors known to such Commission shall be employed to design such memorial."

There's nothing very ambiguous about that. The Judge ruled even against the suggestion of a sculptured memorial to Mr. Brun within the library building.

Wheeler Williams and the National Sculpture Society are to be congratulated for the effective fight they made. We sincerely hope they will keep up the good work. This is not the first case of this kind.

The Ferguson Fund in Chicago was manipulated so that it was used to build an addition to a building instead of for statues for Chicago's parks.

Potential patrons may take lessons from these cases and make their bequests so specific that even the craftiest lawyer cannot twist things and misuse the funds.

December 15, 1949



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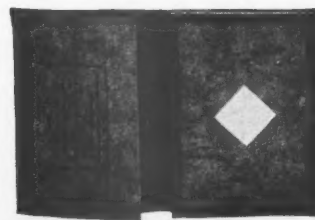
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ALBANY, N. Y.
Institute of History & Art Dec.:
Print Club of Albany Show; Robert
Davidson.
ATLANTA, GA.
High Museum To Dec. 28: Paint-
ings from Randolph Macon Col-
lege Collection.
BALTIMORE, MD.
Museum of Art Dec.: Wedgwood;
Selections from Cone Collection;
Serigraphs.
Walters Art Gallery To Jan. 8:
Drawings by A. L. Barye.
BOSTON, MASS.
Belvedere Gallery Dec.: Drawings,
Paintings, and Sculpture.
Brown Gallery Dec.: Modern Ameri-
can Paintings.
Copley Society To Dec. 20: Wilbur
H. Burnham—Stained Glass.
Doll & Richards To Dec. 24: Jay
Connaway.
Holman's Print Shop Dec.: Prints,
Maps, Americana.
Institute of Contemporary Arts To
Dec. 23: Designs for Xmas; Dec.
29-Jan. 18: Alfred Maurer.
Museum of Fine Arts Dec.: Xmas
Exhibition.
Smith Gallery Dec.: American Paint-
ings.
Vose Galleries Dec.: Contemporary
American Paintings.
BUFFALO, N. Y.
Albright Art Gallery Dec.: Buffalo
Society of Artists; Gifts of A.
Conger Goodyear; Patteran.
CHICAGO, ILL.
AAA To Jan. 1: Xmas Exhibition.
Findlay Galleries Dec.: American
Paintings.
Palmer House Galleries Dec.: Xmas
Show by Chicago Artists.
Frank J. Oehlschlaeger Dec.: Pic-
tures for Xmas Gifts.
CINCINNATI, OHIO
Art Museum Dec.: Artists of Cin-
cinnati & Vicinity; Art Directors
Annual.
Taft Museum To Jan. 9: Eugene
Berman Paintings and Drawings;
Pre-Columbian Art.
CLEVELAND, OHIO
Museum of Art To Jan. 15: Work
of George Grosz.
DALLAS, TEXAS
Museum of Fine Arts To Jan. 15:
Laura Gilpin Photographs.
Silagy Galleries Dec.: French &
American Paintings.
DAYTON, OHIO
Art Institute To Jan. 3: Juliana
Force Memorial Exhibition; Ameri-
can Watercolors.
DETROIT, MICH.
Institute of Arts To Jan. 15: Michi-
gan Artists Annual.
GREEN BAY, WISC.
Neville Museum To Dec. 28: Er-
win J. Kummer and Betty Wahl-
borg.
HOUSTON, TEXAS
Museum of Fine Arts Dec.: 11th
Texas Annual of Painting & Sculp-
ture; Chagall Lithographs.
KANSAS CITY, MO.
Nelson Gallery of Art To Dec. 29:
Paintings by Cleveland Artists;
Paintings by Iowa Artists.
LOS ANGELES, CALIF.
Cowie Galleries Dec.: Watercolors
& Oils by Howard Cook.
Esther's Alley Gallery Dec.: Con-
temporary American Paintings.
Hatfield Galleries Dec.: Modern
French & American Paintings.
Stendahl Galleries Dec.: Ancient
American & Modern French Art.
Taylor Galleries Dec.: Contemporary
American Paintings.
Vigevano Galleries Dec.: French &
American Paintings.
Frances Webb Galleries Dec.: Con-
temporary American Paintings.
MANCHESTER, N. H.
Currier Gallery of Art Dec.: Finger
Paintings by Fast; 1949 Corcoran
Biennial; The Ring and the Glove.
MIAMI, FLA.
Terry Art Institute Dec.: Contem-
porary Watercolors from Kraushaar
Galleries.
Friends of Contemporary Art Dec.
18-Jan. 2: American Painting, 1950.
MINNEAPOLIS, MINN.
Institute of Arts To Jan. 2: 35th
Annual of Local Artists.
Walker Art Center To Jan. 22: 2nd
Biennial of Paintings and Prints;
To Jan. 8: Xmas Exhibition.
MONTCLAIR, N. J.
Art Museum To Dec. 29: F. Bal-
lard Williams Exhibition.

NEWARK, N. J.
Newark Museum Dec.: Xmas Shows;
Pers; Life and Culture of Tibet.
NEW ORLEANS, LA.
Delgado Museum To Jan. 3: Max
Beckmann & other Expressionists;
NORFOLK, VA.
Museum of Arts & Sciences To Dec.
25: Contemporary Americans.
PASADENA, CALIF.
Art Institute Dec.: Story of Xmas
in Art; Emil Bistram.
PHILADELPHIA, PA.
Art Alliance Dec.: All-Philadelphia
Sculpture Show; Davis; Smith.
Georges de Braux Dec.: Georges
Rohrer.
Museum of Art Dec.: Ming Blue &
White.
Pennsylvania Academy To Dec. 31:
Paul Westcott.
Print Club To Dec. 30: "Jazz" by
Matisse; Prints by Philadelphia
Artists.
PITTSBURGH, PA.
Carnegie Institute Dec.: Current
American Prints.
PORTLAND, ORE.
Museum of Art To Dec. 31: Paint-
ings from a Private Collection;
Yeffe Kimball.
PROVIDENCE, R. I.
Museum of Art Dec.: Daumier;
Lithographs from 1862-1872; Ger-
man Ornament Prints; New Ac-
quisitions.
RICHMOND, VA.
Museum of Fine Arts Dec.: Water-
colors; Josef Albers.
ROCHESTER, N. Y.
Memorial Art Gallery Dec.: Jurors
Show; Historic Fabrics in Repro-
duction.
SACRAMENTO, CALIF.
E. B. Crocker Art Gallery Dec.:
William A. Gau; Mihsfeldt.
ST. AUGUSTINE, FLA.
Gallery of Art Association To Dec.
30: Paintings by Members.
ST. LOUIS, MO.
City Art Museum Dec.: The Print-
makers Winter; 9th Annual Mis-
souri Exhibition; Studio Group.
ST. PAUL, MINN.
St. Paul Gallery Dec.: Eight Paint-
ers: New in New York.
SAN DIEGO, CALIF.
Fine Arts Gallery Dec.: Harold Ro-
tenberg; Persian Illuminated Man-
uscripts; Xmas Exhibition.
SAN FRANCISCO, CALIF.
De Young Museum Dec.: Xmas Ex-
hibition.
Legion of Honor Dec.: William
Keith Paintings; Prints from Ach-
enbach Collection.
Museum of Art Dec.: Albert M.
Bender Collection; Picasso Litho-
graphs; Japanese Ceramics; Mu-
seum Collections.
Rotunda Gallery To Dec. 31: "The
Era of Elegance & Splendor"
Paget-Fredericks.
SPRINGFIELD, MASS.
Smith Art Museum To Jan. 9:
Paintings by French Children.
SYRACUSE, N. Y.
Museum of Fine Arts To Dec. 31:
Xmas Exhibition & Sale.
Syracuse University To Jan. 4:
Prints & Paintings of Georges
Rouault.
TORONTO, CANADA
Art Gallery To Dec. 26: Contem-
porary Art From Britain, U. S. and
France.
TOLEDO, OHIO
Museum of Art Dec.: Scottish Paint-
ings.
UTICA, N. Y.
Munson-Williams-Proctor Institute
To Jan. 2: Ceramic National; Prints
by Antonio Frasconi.
WASHINGTON, D. C.
National Gallery Dec.: Art Treas-
ures from the Collections of Vi-
enna Loan by the Austrian Gov-
ernment.
Phillips Gallery To Jan. 10: Jacques
Villon; Lyonel Feininger.
Smithsonian Institution To Jan. 2:
Prints by Hugh Botts.
Watkins Gallery Dec.: 19th & 20th
Century Sculpture.
WEST PALM BEACH, FLA.
Norton Gallery of Art Dec.: Jose
de Creeft Watercolors.
WORCESTER, MASS.
Art Museum To Jan. 1: Boston
Printmakers.

NEW YORK CITY

ACA Gallery (63E57) To Dec. 31:
Hy Cohen.
A-D Gallery (130W46) Dec. 15-Jan.
27: Pratt Institute Students' Work.
America House (485 Mad.) Dec.:
Christmas Cards and Gifts by
American Craftsmen.
American-Brush Art Gallery (122
E55) To Dec. 23: John Craske.

American Youth Hostels (351W54)
Dec.: Members Paintings.
Argent Galleries (42W57) To Dec.
17: Jett-Key; Wollman; Dec. 19-
31: Invited Group of Contem-
porary Artists.
Artists Gallery (851 Lex.) Dec. 9-
29: Group Exhibition.
Artists League (77 5th) To Dec.
31: Rose Danzig.
AAA (711 5th) Dec. 5-24: Aaron
Bohrod.
Acquavella (38E57) Dec.: Old Mas-
ters.
Babcock Galleries (38E57) To Dec.
31: Selected Intimate Paintings.
Barbizon Plaza Galleries (101W58)
To Dec. 31: Oscar Ember Pastels.
Barzansky Galleries (684 Mad.)
Dec. 17-31: Claude Arpels.
Binet Gallery (67E57) To Jan. 1:
Arthur W. Heintzelman.
Brooklyn Museum (E'Pkwy) To Jan.
8: American Folk Sculpture; Mod-
ern Prints.
Arthur Brown Gallery (2W46) To
Dec. 30: Paintings, Sculpture and
Graphic Arts by AEA Members.
Buchholz Gallery (32E57) To Dec.
17: Calder; Dec. 19-Jan. 13: Group
Exhibition.
Carlebach Gallery (937 3rd) To
Dec. 31: Group Exhibition.
Carre Gallery (712 5th) To Dec.
31: Gromaire.
Carstairs Gallery (11E57) To Dec.
31: Pierre Roy.
Charles-Fourth Gallery (51 Chas.)
To Dec. 31: Xmas Group Show.
Columbia University (Amst. at 116)
To Jan. 15: European Architec-
tural Drawings—16-19 Centuries.
Contemporary Arts (106E57) To
Dec. 27: Xmas Group Show.
Cooper Union (Cooper Sq.) To Dec.
31: Puppet Show.
Creative Gallery (20W15) To Dec.
31: John Bean.
Delius Gallery (116E57) To Dec.
31: Xmas Group Show.
Downtown Gallery (32E51) To Dec.
31: Xmas Group Show; Rainey
Bennett Watercolors.
Durlacher Galleries (11E57) To Dec.
24: Walter Stuempfig.
8th Street Gallery (33W8) Dec.:
Xmas Show and Sale.
Egan Gallery (63E57) To Dec. 31:
Joseph Cornell.
Eggleston Gallery (161W57) To
Dec. 31: Chano Bejat; Dec. 19-31:
Lulu Rothbone Cook; Dec. 26-Jan.
7: Frank Zell Heuston.
Emmerick Gallery (662 Lex.) To
Dec. 31: Fredericksen, Jacobsen.
Feigl Gallery (601 Mad.) To Dec.
31: Kokoschka, Kaufmann, Kraw-
kopf, Vytalici.
Ferargli Gallery (63E57) To Dec.
31: Charles Baskerville.
Friedman Gallery (20E49) Dec.:
Sydney Butchkes, Paintings and
Collages.
Galerie St. Etienne (48W57) To
Dec. 23: Kaethe Kolthoff.
Grand Central Art Gallery (15
Vand.) Dec.: Xmas Exhibition.
Grand Central Art Gallery (718
Mad.) Dec.: Group Exhibition.
Greiss Gallery (47 Charles) To Dec.
23: Graphics by American Artists.
Grolier Club (47E60) To Jan. 31:
19th Century Political Cartoons.
Hugo Gallery (26E55) To Dec. 30:
Faulconer, Aguilar.
Janis Gallery (15E57) To Dec. 24:
Kandinsky; Dec. 27-Jan. 28: Louis
Vivin.
Jewish Museum (5th at 92) Dec.:
Israel Artists.
Kennedy Gallery (785 5th) To Dec.
31: American Paintings under \$200.
Kleemann Galleries (65E57) Dec.:
Modern French Paintings & Draw-
ings.
Knodler Galleries (14E57) To Dec.
17: McBride Honorary Exhibition;
Dec. 19-31: Wing Howard; 6 Cen-
turies of Printmaking.
Koots Gallery (600 Mad.) To Dec.
24: David Hare Sculpture.
Kraushaar Gallery (32E57) Dec.:
Xmas Show of Prints.
Laurel Gallery (108E57) Dec. 16-
30: Knickerbocker Artists Group.
Levitt Gallery (16W57) To Dec.
31: Group Exhibition.
Lipton Gallery (791 Lex.) Dec.:
Andre Girard.
Little Carnegie (140W57) Dec.:
Paintings of ASL Students.
Little Gallery (Lex. & 63) To Jan.
1: Margory Horn Watercolors.
Lotos Club (5E86) To Dec. 30:
"Tribute to the Ballet."
Luyber Gallery (112E57) To Jan.
14: "Flowers & Fruits."
Macbeth Gallery (11E57) To Dec.
31: Contemporary Watercolors.
Marque Gallery (16W57) To Dec.
30: Elizabeth Erlanger.
Matisse Gallery (41E57) To Dec.
31: Miro Pastels, Drawings,
Gouaches.

Metropolitan Museum (82 & 5th)
Dec.: Japanese Prints; Iranian Art
Treasures; Mexican Prints; Van
Gogh.
Midtown Galleries (605 Mad.) To
Dec. 17: Paul Cadmus; Dec. 20-
Jan. 7: Group Exhibition.
Milch Galleries (55E57) To Dec.
24: F. Douglas Greenhouse; Dec.:
Paintings for the Home.
Museum of Modern Art (11W53)
Dec.: Design Show; Recent Ac-
quisitions; From Dec. 21: Paul
Klee, Paintings, Drawings & Prints.
Museum of the City of New York
(104 & 5th) Dec.: "Fires and
Fire Fighting."
Museum of Natural History (79 &
Cent. Pk. W.) Dec.: Bird Carvings;
Insect World; Paintings of Alaska.
Museum of Non-Objective Paint-
ing (1071 5th) To Jan. 15: 10th
Anniversary Group Show.
National Arts Club (15 Gram. Pk.)
Dec.: Annual Book Show.
New Art Circle (41E57) Dec.:
Paul Klee.
New York Circulating Library of
Paintings (640 Mad.) Dec.: Old
Masters and Modern Paintings.
New York Historical Society (170
Cent. Pk. W.) Dec.: City Hall;
Menu Collection.
Newcomb-Macklin Gallery (15E57)
To Dec. 17: Theodore Brenson;
Dec.: Modern American Paintings.
Newman Gallery (150 Lex.) To
Dec. 18: Helmut Sifer; Dec.: Prints
and Americana.
Newton Gallery (11E57) Dec.: Re-
cent Paintings by Gilbert.
Niveau Gallery (63E57) To Dec.
31: Sidney Simon.
Newhouse Galleries (15E57) Dec.:
Distinctive Paintings.
Passedoit Gallery (121E57) To
Dec. 31: Drawings by "Scottie."
Betty Parsons Gallery (15E57) To
Dec. 31: Stamos—Mixed Medium
Paintings; Knoop Sculpture.
Peridot Gallery (6E12) To Jan. 5:
Small Paintings, 1949.
Peris Gallery (38E58) Dec.: Xmas
Show.
Perspectives (34E51) To Dec. 24:
French Art Exhibition Posters;
Xmas Gifts by Painters & Sculp-
tors.
Portraits, Inc. (460 Park) To Dec.
24: Luigi Corbellini; Contemporary
Portraits.
Public Library (42 & 5th) Dec.:
Italian Illustrated Books, Italian
Prints of 6 Centuries.
Pyramid Gallery (59E8) To Dec.
26: Xmas Group Show.
Rabinovitch Gallery (40W56) To
Jan. 7: Photographs by Rabinov-
itch.
Regional Arts (155E46) Dec. 16-
Jan. 7: Vincent Longo, Paintings.
Rehn Gallery (683 5th) Dec. 15-
31: Xmas Group Show.
Riverside Museum (310 Riv. Dr.)
To Dec. 23: Pyramid Group.
RoKo Gallery (51 Greenwich) Dec.
18-Jan. 12: Sculpture by Herbert
Kalle.
Rosenberg Gallery (16E57) Dec.
18-31: French Paintings.
Salpeter Gallery (36W56) Dec. 12-
31: Gerald Weismann.
Scalamandre Museum (20W55) Dec.:
Toiles of Today & Yesterday.
Bertha Schaefer Gallery (32E57)
To Dec. 30: A. H. Maurer.
Schaefer Galleries (52E58) Dec.:
Old Masters.
Schultheis Art Galleries (15 Malden
Lane) Dec.: Old Masters.
Sculptors Gallery (4W8) To Jan.
14: Sculpture, 1949.
Seligmann Gallery (5E57) To Dec.
24: Paintings and Ceramics.
E. & A. Silberman Galleries (32E
57) Dec.: Old Masters.
Society of Illustrators (128E63)
To Jan. 2: Everett Shinn.
Serigraph Galleries (38W57) To
Jan. 7: Serigraphs for Christmas.
Staller Gallery (33 at 7th) Dec.:
Teofilo Magliocchi.
Tribune Art Center (100W42) To
Jan.: Francesco Tortosa.
Van Diemen-Lilienfeld Galleries (32
E57) To Dec. 31: Old and Mod-
ern Masters.
Van Loen Gallery (49E9) Dec.:
Sculpture and Xmas Bazaar.
Village Art Center (224 Wav.)
Dec. 18-Jan. 6: Rager, Lockspeiser,
Drechsler and Slote.
Maynard Walker Gallery (117E57)
Dec.: Group Exhibition.
Weyhe Gallery (704 Lex.) To Jan.
4: William H. Calfee.
Whitney Museum (10W8) To Feb.
5: Contemporary American Paint-
ing.
Wildenstein Gallery (19E64) To
Dec. 31: Hallmark Awards Show.
Willard Gallery (32E57) To Dec.
23: C. S. Price.
Howard Young Gallery (1E57)
Dec.: Old Masters.



PETER HELCK A. N. A. is nationally known in both the fine and commercial arts. As faculty member of the Institute of Commercial Art, Westport, Conn., he gives his students a happy balance of aesthetic and practical working methods in most of the current mediums. Herewith is his demonstration of the use of Shiva Oil Underpainting White as a means for a fuller realization of textural qualities.

Peter Helck

Still More About Textures

Institute of Commercial Art, Inc.

11

Casein

Previously I have outlined and demonstrated my methods in tempera and gouache painting. I have described and illustrated a great many ways by which rich textural qualities could be realized in these and other mediums. Some of these processes were traditional and orthodox, others made use of methods and tools not too commonly employed. All of them were offered to stimulate your interest and accelerate your resourcefulness and urge for experimentation.

Recently, thanks to my friend Ben Stahl, I have embarked on a few experiments in Casein Tempera (water medium) quite new to me. The basis of them is a preliminary underpainting, quite unlike those I have described previously, and used exclusively in my tests for the further development of textural qualities.

It is simply the impasto application of a fast-drying white pigment on those areas on a picture demanding highly textured characteristics. The accompanying illustrations show how, and at what stages. I employed this underpainting. And also, how these impasto areas were subsequently overpainted to produce the desired final effects. Stahl's formula, which I used, is three parts Shiva Oil Underpainting White to one part Casein White. When thoroughly mixed, this pigment was applied with brush, knife and sponge according to the character of the objects being underpainted.



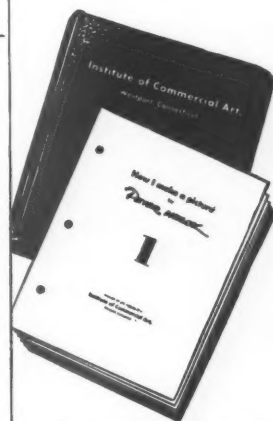
Second Stage: During the drying period of the underpainting (about 4 hours) I developed other parts of the picture going over the first, thinly painted washes with heavier pigment. With the underpainting sufficiently dry for painting over, I began tinting these surfaces, rather thinly at first, to bring them into the color and tonal harmony of their environment. This done, I returned to the use of the underpainting mixture again, applying still further impasto to those areas previously treated and a few others calling for textural reinforcement.



First Stage: The composition shows a burned-out barn, a charred silo, the surviving foundation and a heap of rubble. The entire picture area was first blocked in with semi-transparent Casein color using water as the vehicle. Then followed the application of Shiva Underpainting White on those surfaces which I considered desirable for subsequent textural development. They are the trees, silo cap, the top-lighted masonry and the rubble in the foreground. This heavy impasto was a mixture of three parts Shiva Oil Underpainting White thoroughly mixed with one part Casein White.



Final Stage: After advancing the sky and the background to their finished state these textured areas which had been reinforced by underpainting were again tinted, glazed and overpainted, although occasional fragments of the impasto were allowed to remain uncovered. The finished work appears above.



Specimen page from Mr. Helck's Home Study Course in painting and illustration

"I have been impressed by the possibilities of underpainting with Shiva Oil Underpainting White. So much so that I am adapting its use in important future work." *PETER HELCK*

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